SPECIAL ISSUE! ALL THE LATEST ON 100 MISSING GUITARISTS

Guitar one

The Magazine You Can Play™

7 SONGS

RAGE AGAINST THE MACHINE
Renegades of Funk

FUEL
Innocent

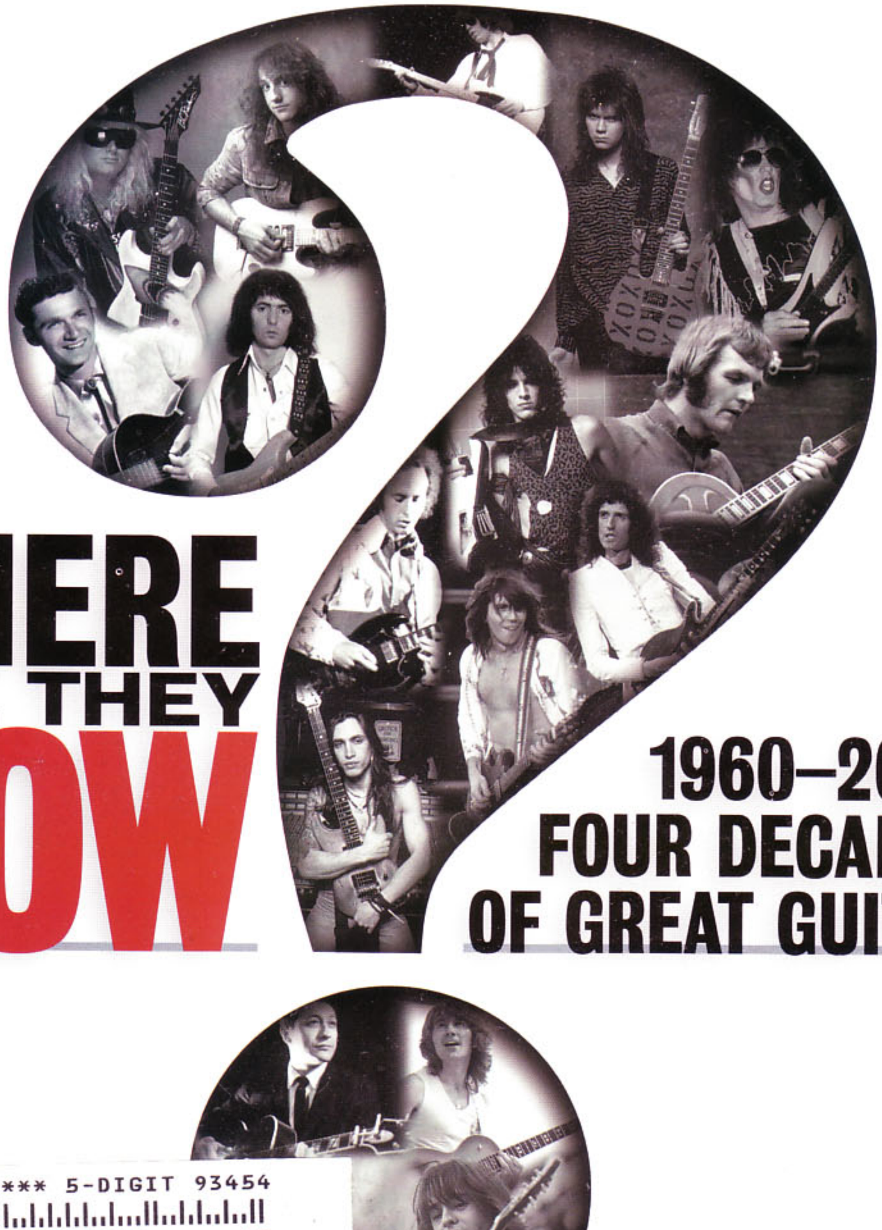
CREED
Faceless Man

MÖTLEY CRÜE
Smokin' in the Boys Room

RICK DERRINGER
Rock and Roll Hoochie Koo

MIKE STERN
Nardis

Strum It!
CROSBY, STILLS, NASH & YOUNG
Teach Your Children



WHERE ARE THEY NOW

1960–2000 FOUR DECADES OF GREAT GUITAR

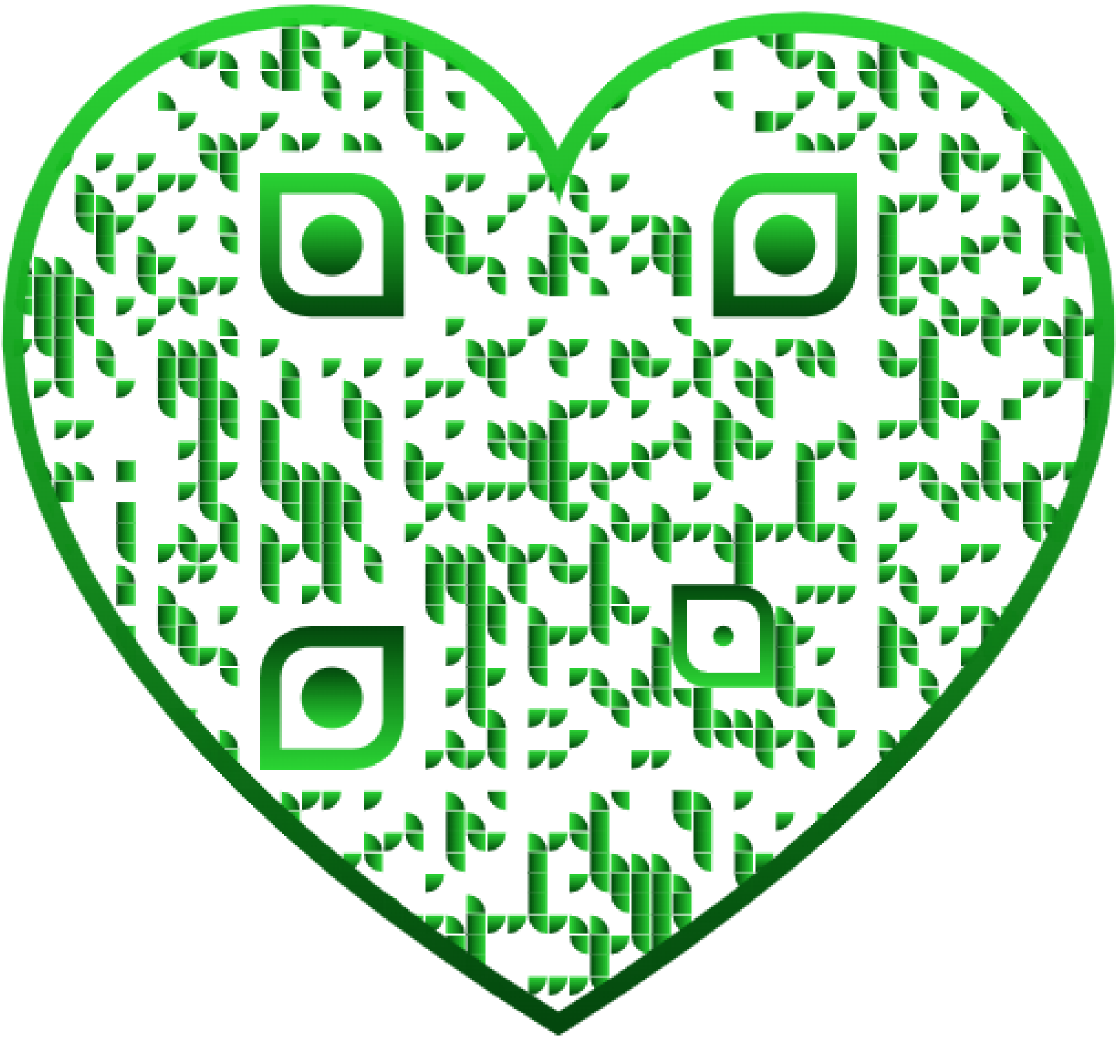
#BXBDKHB******* 5-DIGIT 93454
#PNH0406C095 4#301948 4P
MAY 01
BALN
#0053
CHRIS PINHEIRO
406 S CONCEPCION AV
SANTA MARIA CA 93454-5835

FUNK LESSON
CRAZY TOWN

TESLA REUNION!

PRIVATE LESSON WITH MARK KNOPFLER

March 2001
www.guitaronemag.com
$4.99 USA $5.99 CAN. £2.99 U.K.
03>
0 75470 08367 9



Where Are They Now? Paul Gilbert and 99 Other Greats, P.72

R.L. Burnside P.21

Crazy Town, P.68

GILBERT: NEIL ZLOZOWER; R.L. BURNSIDE: ALICE ARNOLD; CRAZY TOWN: NELSON KWOK

Contents

Win the EVERYTHING ACOUSTIC Giveaway! P.187

FEATURES

63 GUITAR SCHOOL
MARK KNOPFLER
Former Dire Straits guitarist Mark Knopfler takes us on a guided tour of his much-admired fingerstyle technique, from his beginnings in the blues through his current, acclaimed set, *Sailing to Philadelphia.* *Interview by Dave Rubin*

68 BREAKTHROUGH ARTIST
CRAZY TOWN
The guys in Crazy Town have done time and beaten drugs, now they're ready to win over the airwaves with their new disc, *The Gift of Game.* *Story by Ken Micallef*

72 COVER STORY
WHERE ARE THEY NOW?
The Editors at *Guitar One* burned the midnight oil to provide faithful readers with pages and pages of comprehensive updates on four decades worth of players. Wow your friends, impress your relatives with this eye-popping, one-of-a-kind compendium!

DEPARTMENTS

12 **FIRST NOTE** *by Troy Nelson*
15 **NOISE & FEEDBACK** Your Questions Answered
19 **OPENING AXE**
19 **Tesla Reunion** *by Dale Turner and Rick Gould*
20 **Lamb of God** *by Bob Gulla*
20 **Endo** *by Mike Mueller*
21 **BLUES NEWS** This month in G1's acclaimed blues coverage *by Dave Rubin*
22 **FRETSCAPE** Guitar news on the Net *by Adam Perlmutter*
22 **TAB & TUTORIAL** Cool new instructional products *by Michael Mueller*
23 **SOUNDCHECK** Records in review *by Daniel Durchholz*
27 **RIFF BOX** Prog rock *by Tom Kolb*
37 **LESSON LAB** Funk fundamentals *by Dale Turner*
49 **GEAR BOX** Equipment News & Reviews
49 **Brian Moore iGuitar 2.13** *by Michael Ross*
50 **Washburn J9VG Washington Electric** *by Michael Ross*
52 **Ibanez Artwood AW200CENT Acoustic** *by Douglas Baldwin*
54 **Hughes & Kettner Vortex Amp** *by Douglas Baldwin*
56 **Korg ToneWorks AX100G Processor** *by Pete Prown*
58 **Hear & Now** *by Michael Ross*
60 **Back Line Blueprint** Yngwie Malmsteen *by Michael Ross*
182 **CLASSIFIEDS**
195 **TECH TIPS**
200 **ADVERTISER INDEX**

COLUMNS

194 **ACOUSTIC CAFÉ** Celtic fingerstyle arrangement *by Michael Mueller*
196 **GUITAR ARCHIVES** Blues tones *by Dave Rubin*
198 **CHOPS SHOP** Soloing over ii–V–I changes *by Tom Kolb*
202 **FRET BUZZ** String-skipping licks *by Dale Turner*

SONGS & PERFORMANCE NOTES

115 **RAGE AGAINST THE MACHINE** Renegades of Funk
123 **CREED** Faceless Man
133 **RICK DERRINGER** Rock and Roll Hoochie Koo
144 **MIKE STERN** Nardis
158 **FUEL** Innocent
168 **MÖTLEY CRÜE** Smokin' in the Boys Room
178 **CROSBY, STILLS, NASH & YOUNG** Teach Your Children

Noise & Feedback

YOUR QUESTIONS ANSWERED

Dear *Guitar One*:
About a month ago I purchased a guitar with a Floyd Rose tremolo system. How do I replace the strings with this type of bridge? Please help!
John Levi, via e-mail

Dear John:
Since its arrival in the late '70s, Floyd Rose's contribution to guitar hardware has been both a blessing and a curse to twang-bar wobblers. In its favor, the Floyd Rose system allows for extreme pitch changes with remarkable tuning stability. In the hands of a master like Steve Vai, Jeff Beck, or Eddie Van Halen, it becomes a valid extension of the guitar, capable of delicate flutters, raging "dive bomb" swoops and whistles, and even subtle melodic phrases. The downside is that it's a beast to maintain; simple chores like changing strings or setting intonation become mechanical nightmares if you don't know what you're doing.

The first step in changing strings on your Floyd Rose tremolo system, John, is to remember to change one string at a time! This alone will save you some major headaches. Also, be sure to have all the appropriate tools available. This would include the following:

- The Allen keys (or "hex keys," as they're sometimes called), which should have come with your guitar.
- A pair of wire cutters to trim excess string.
- A small hook-shaped tool for threading strings and fishing out odd parts too small for your fingers. A crocheting hook or a paper clip bent to shape will do nicely.

An optional (but really useful) item would be a couple of wooden wedges to stabilize the tremolo block from behind while working. Alternatively, tools such as the "Tremsetter" will also hold the system stable.

Begin by using the appropriate Allen key to loosen all of the set-screws on the locking nut at the head of the guitar. This will allow the strings to slide through freely. Loosen and remove one string from its tuning machine on the headstock and thread it out through the locking nut. Now unlock the other end of the string from the tremolo system (again with the appropriate Allen key), being very careful not to let the small locking block fall out of the cavity where the string is held. The string should come completely free at this point, and you're halfway done.

Take a look inside the cavity where the string was held to be sure no bits of broken string or metal are left behind. If you are using a specially prepared set of strings, such as D'Addario's "FR" series, you'll find small metal pads on the end of each string in place of the usual brass ball. This is the end that will go into the cavity. A standard set of strings can be used as well, but be sure to clip off the brass ball before installing them. Hold the string gently in place as you tighten the locking screw, applying just enough pressure to get the screw "finger tight" to "wrist tight." Thread the string back through the locking nut and tie it to the tuning post in the usual fashion, trimming any excess. Bring it up to pitch using the headstock tuner, but don't tighten the locking nut just yet. Instead, continue to change each string in this fashion until all the strings are changed and the guitar is in relatively close tune. Take some time to "stabilize" the strings by bending and stretching them, then adjust the fine-tuning mechanisms on the tremolo so that they are about one full rotation shy of being fully "flat." This will give you room to fine-tune the strings sharp as they inevitably go flat over time.

Take a deep breath and lock the strings at the nut, and you should be done—until you break a string or are due for another change!
—Douglas Baldwin

Dear *Guitar One*:
I've been a guitarist for several years, playing mostly jazz, blues, and rock. Recently, though, I've become interested in the Indian music of sitarist Ravi Shankar. Are there specific scales I can use to achieve an Eastern sound? Any tips would be greatly appreciated.
Andy Berman, Andover, MA

Dear Andy:
Ravi Shankar, the man George Harrison calls "the Godfather of World Music," has been a tireless ambassador of the Indian classical tradition for most of his 80 years. At the heart of this tradition are the ragas—the melodies and scales used to form the basis of a musical performance. To begin to appreciate the Indian classical system of music, we Westerners must swallow our cultural pride and accept that this system, more than 4,000 years old, has developed subtleties of rhythm and melody far beyond what our backgrounds can convey. Additionally, the properly trained Indian musician understands the raga as not just a collection of notes, but as a vehicle for divine insight, a bridge between the physical and spiritual worlds.

Let's begin by identifying some of the sounds that make Indian music so appealing. One such sound, virtually a cliché of Eastern music from a Western perspective, is the ♭2nd. **Fig. 1A** shows the first five notes of the C major scale with its second note (D) flatted. This strikes our ears as immediately exotic in an Eastern kind of way, as does almost any scale or mode using this note. **Figs. 1B–C** are a collection of scales employing this ♭2nd. Within a Western harmonic framework, these scales may begin to give your playing an Eastern flavor.

Music of India employs no "chord changes" as we know them; instead, a drone note, which we'd call the tonic or root, is used. Furthermore, the melodic instruments often emphasize their upper harmonics, giving them their characteristic "twang." Here's a quick trick to set up your guitar for playing with a taste of curry: Remove your top two strings (the high E and B), then tune your low E string down to a D. Use the three lowest strings as drone notes, and begin to explore the scale in **Fig. 2**, playing exclusively on the G string. Notice that the notes are not presented in typical up-and-down fashion, but have unique rises and falls within the scale. Combine these with an attention to melodic ornamentation such as accurate bends (pulled down on the fretboard rather than pushed up), hammer-ons, pull-offs, and slides and you may begin to get a feel for India's brilliant musical system.
—Douglas Baldwin

Figs. 1A–C HEAR IT ONLINE www.guitaronemag.com

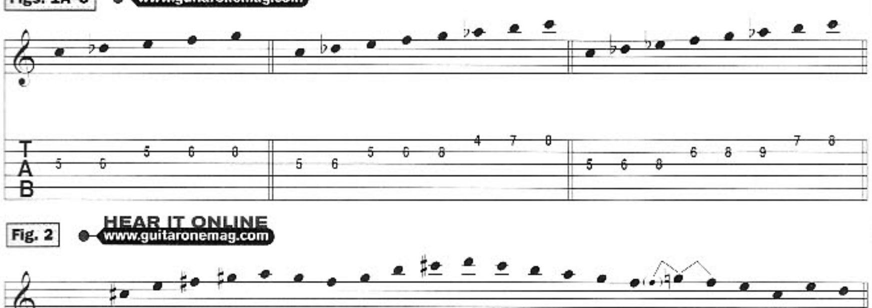
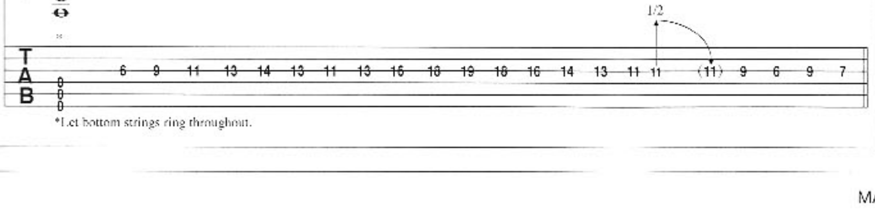
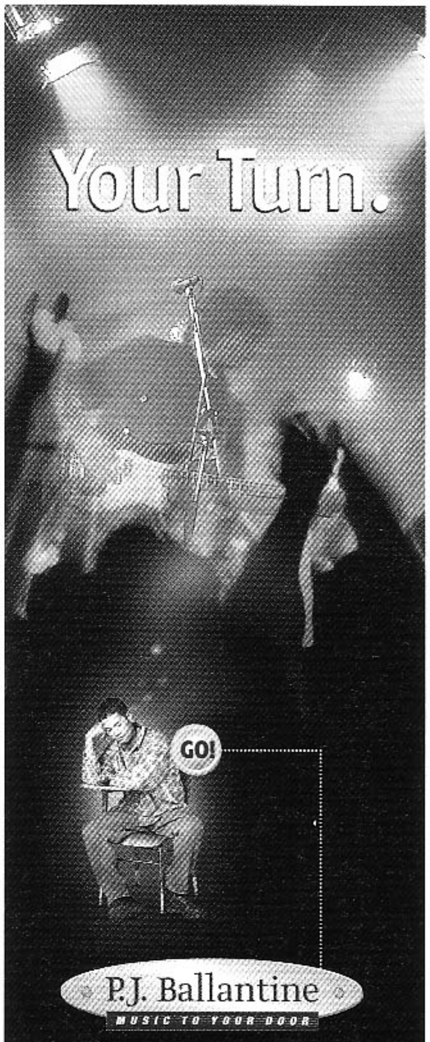


Fig. 2 HEAR IT ONLINE www.guitaronemag.com



*Let bottom strings ring throughout.

Dear *Guitar One*:
I've been playing guitar for a couple of years, and a technique that I would really like to learn is finger tapping. Can you help me out?
Rian Evans, via e-mail



Instructional Books, Videos & CD-ROMs

Never stop growing.

pjballantine.com

Holiday Special!

10% off any web purchase with coupon #G12811. (Expires 12.25.00)

1.888.310.3342

Noise & Feedback

Dear Rian:

Getting a few rudimentary finger-tapping licks under your belt will not only broaden your arsenal of flashy guitar "tricks," it will create a unique phrasing alternative. The smooth, legato sound of two hands "hammering" on the neck creates a dramatic point of departure from typical pick-style phrasing.

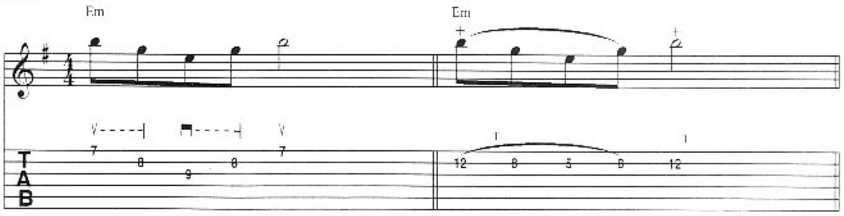
Though there are earlier instances of tapping on record (Larry Carlton's solo in Steely Dan's "Kid Charlemagne," circa 1976, for instance), nobody did more to popularize tapping technique—at least in a hard rock guitar context—than Eddie Van Halen. When "Eruption" (*Van Halen*, 1978) was first heard by guitar fanatics, the shocking ease with which Edward ripped through that piece's then-unprecedented arpeggiated finale prompted countless pickers to palm their plectra and head to the woodshed to hone their tapping chops. In short, Edward's refined tapping approach enabled him to unload arpeggios—shapes typically performed "in position" across the fretboard using a pick—at lightning speed.

For instance, when the notes from a garden-variety Em (E–G–B) arpeggio **[Fig. 3A]** are arranged for performance along one string **[Fig. 3B]**, a finger from the pick hand (either your index or middle finger) can be positioned over the fretboard to tap onto the highest note. This "tap" is similar to a basic hammer-on, where you sound a note legato-style by "hammering" your fret-hand finger down onto the neck. Similarly, the notes that follow the tap are created by pull-offs from the pick-hand and fret-hand fingers; the quick removal of your tapping finger from the string, using an upward flicking motion (downward motion for the fret hand), forces the note fretted below it to sound.

There are several solutions as to which finger to use when tapping, and what to do with the pick when using the technique. If tapping is going to be executed using the pick-hand's index finger, a guitarist will usually "cup" his/her pick between the pick-hand's middle, ring, or pinky finger (or a combination of the three) and palm. Otherwise, to keep the pick in its usual position, some players tap with their pick-hand's middle finger, keeping their pick pinched between their thumb and index finger. Meanwhile, some players—Joe Satriani, for instance—deal with the "where do I put my pick?" issue simply by tapping with the edge of their pick. Keeping all of the above in mind, try your hand at some of the following rudimentary tapped arpeggio patterns [**Figs. 4A–D**], all of which frequently factor into the leads of the true "tap masters." Once you're able to smoothly execute each of them, try creating longer tapping licks [**Fig. 5**]. *—Dale Turner*

To plug your questions and input into "Guitar Noise & Feedback," address all correspondence to: Guitar Noise & Feedback, c/o *Guitar One Magazine*, 6 E. 32nd St., 11th Fl., New York, NY 10016, or reach us by e-mail at *GuitarOne@cherrylane.com*

Figs. 3A–B HEAR IT ONLINE www.guitaronemag.com



Figs. 4A–D HEAR IT ONLINE www.guitaronemag.com

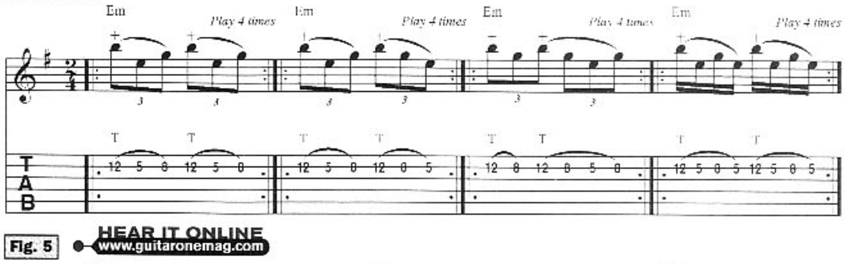
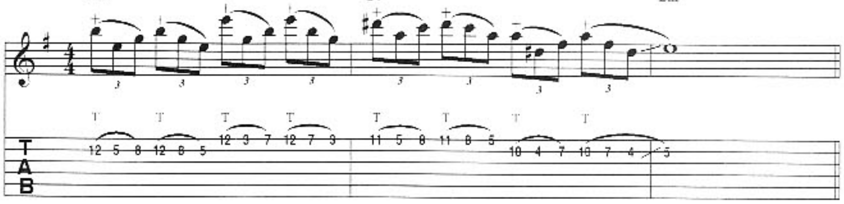


Fig. 5 HEAR IT ONLINE www.guitaronemag.com



Photos Marty Temme

GUITARISTS
Frank Hannon and Tommy Skeoch

AXES
Hannon: Gibson EDS-1275, SG/LP Custom, SG Standard, Les Paul Goldtop, Les Paul Standard, J-50, and Dove; Fender Telecaster; Gretsch Sparkle Jet

Skeoch: Two Gibson Les Pauls; Kramer Star with Baretta neck; Fender Strat and Jazzmaster

AMPS
Hannon: Two Hiwatt Custom 100 heads; Fender Bandmaster; Marshall 4x12 cabinets

Skeoch: Marshall 50-watt combo into Marshall 4x12 cabinets

EFFECTS
Hannon: BOSS Heavy Metal, Octaver, Digital Delay, and Stereo Chorus pedals; MXR Phase 90; Cry Baby Wah; Rocktron Talk Box; Motion Sound Leslie pedal/cab

Skeoch: Cry Baby Wah; BOSS Chorus, Tremolo, Super Overdrive, and Flanger pedals

TESLA REUNION

"Tes-la, Tes-LA, TES-LA, TES-LA! TES-LA!!" If you were at 4th and B in San Diego back in early December, and you closed your eyes for a moment, you'd think you had time-traveled to 1987. The urgent roar was unmistakable. Tesla was back. "I wasn't ready for this reunion," said bassist Brian Wheat, stretching and warming up prior to soundcheck. But the sold-out crowd sure was. Save a one-off in their hometown of Sacramento, this was the band's first gig with the original lineup in seven years. "It's been really great playing with Tommy again," says Frank Hannon of his guitar mate Tommy Skeoch. "We do a lot of twin guitar leads, and we're getting back to playing our old songs again. We're having a lot of fun."

The fun showed as they leaned into the opening riffs of "Cumin' Atcha Live" and careened through "EZ Come EZ Go," "Hang Tough," "Call It What You Want," "Gettin' Better," and "The Way It Is." Hair flew, fists pounded the air, and the crowd sang loud enough to drown out the band. "Changes" was next, followed by the hit cover "Signs," and their upbeat singalong "Little Suzi." After two full hours, the night concluded with their first MTV hit, "Modern Day Cowboy," leaving the crowd happy and exhausted. Afterward, Tesla spent more than an hour chatting up fans, signing autographs, taking pictures, and walking down memory lane; no pretense, no attitudes, just sincere gratitude.

Tommy Skeoch, who didn't waste much time after Tesla called it quits in early 1996 to find work in a new band called Bar 7 (formerly Sofa King), still enjoys playing the old tunes. "It's not like I ever thought of not playing them again," Skeoch states. "I love playing these songs."

"We're all getting along, and we appreciate this band's music," says Hannon. "We appreciate each other a lot more than we ever have. We used to abuse each other in the past. But it's not like that anymore."

As for the future, Tesla's taking it slow. "We're thinking in two-week steps," says Hannon, "and in the meantime we're going to be writing songs. There's a new live record and a new video planned. We're not placing too much expectation on it, but we definitely have some steps in mind."

—Rick Gould and Dale Turner

Lamb of God

Duane (l) and Will

Beginning as the notorious Burn the Priest, Norfolk's noise kings Lamb of God have changed their name but not their grisly, uncompromising approach. The band, centered around the guitars of Will Adler and Duane, are fast becoming one of the country's most talked about underground metal outfits.

What were your first guitars?
Will: Mine was a B.C. Rich Bitch. I got it at a pawnshop, and I'm still playing it today.
Duane: My first was a Kramer Focus. I got it when I was 13 but I gave it to a buddy. I wish I had it now, though.

What was the first song you ever learned?
Will: "Dream On" by Aerosmith on my brother's Vox guitar.
Duane: "Authority Song" by John Cougar. Yeah, I've come a long way.

ALBUM
New American Gospel (Metal Blade)

AXES
Will: B.C. Rich Bitch with D'Addario strings
Duane: Jackson Randy Rhoads V, '75 Gibson Les Paul Goldtop; GHS Boomers strings

AMPS
Will: 100-watt Marshall Valvestate; Peavey 4x12 cabinet
Duane: MESA/Boogie Mark IV; Marshall 4x12 and Ampeg 4x12 cabinets

EFFECTS
Both: dbx Compressor/Noise Gate

What was your first gig like?
Will: Battle of the Bands in high school. We covered Megadeth's "Devil's Island" to no avail on a football field in front of 50 people.
Duane: We also covered Megadeth's "Wake Up Dead" at a metal bar in Norfolk. Played for free in front of a bunch of Navy metal heads.

Who was your first guitar hero?
Will: Kirk Hammett. I remember listening to "Ride the Lightning" in my bedroom and trying so hard to play it the same way.
Duane: I went through a huge six-month thing with Randy Rhoads, then Hendrix, then Jimmy Page.

Where do you hope to be as players five years from now?
Will: Still rockin' and playing with the same guys trying to create the music I know we all want to hear.
Duane: As a band, we want to go further. That in itself is a pretty heavy task.

—Bob Gulla

Endo

When you think of Miami, certain things come to mind: warm weather, the Dolphins, Gloria Estefan, and those late-night E! "Wild on..." specials. These days, however, Miami's boasting a new sound machine: the intense, post-industrial, modern-melodic scree of Endo, a serious group of metal vets poised to expose their visceral rock to all the world.

How's the road treating you?
We've learned not to leave the hotel window open over night in December in Boise, Idaho. I'm freezing my ass off!

What about the shows?
It's great. At every show, there's a crowd of kids at the front of the stage that knows all the lyrics. They're all screaming their heads off, and they're really into it.

Who are your biggest guitar influences?
There are a few. I love Quicksand and Helmet—big chords and killer dissonance. I grew up on David Gilmour. My mom force-fed me Pink Floyd, so I learned every solo and guitar part I could. Tom Morello is also a big influence for me simply for all the things he can do. I'd have to say my personal guitar style is a hybrid of what Quicksand would do, but with the innovative mindset of Morello.

GUITARIST
Eli Parker

ALBUM
Evolve (Columbia)

AXE
Gibson Les Paul

AMP
Line 6 Flextone head; Carvin 4x12 cabinet

EFFECT
Original Dunlop Cry Baby Wah

What's currently in your CD player?
At The Drive-In. We played a show with them at SXSW in Austin, and they were awesome. Then Ross Robinson [producer] put out their record and it blew our minds away.

What's the best thing about being in Endo?
Finally being able to play with great musicians. All the guys in the band are great musicians. Plus, it's like family; we can write songs like nothing. We already have about 20 new songs, some of which we've been introducing on the road, and the kids love it.

Any advice for young players trying to make it?
Always try to create something new. I never took a lesson, so I learned everything on my own; there were no rules to follow. Everything I play comes from me sitting in my room for hours and hours and jamming away.

—Michael Mueller

LAMB OF GOD: JULIE CYR; ENDO: NEIL ZLOZOWER

g like?
Bands in high
d Megadeth's
avail on a foot-
50 people.
also covered
's "Wake Up
metal bar in
yed for free in
unch of Navy

irst guitar hero?
Hammett. I
tening to "Ride
" in my bed-
ing so hard to
ne way.
nt through a
ith thing with
ads, then
Jimmy Page.

**ope to be as
rs from now?**
kin' and play-
ame guys try-
the music I
ant to hear.
and, we want
That in itself
vy task.
—Bob Gulla

BLUES NEWS

R.L. Burnside

A startling blend of unvarnished North Mississippi hill blues and edgy, hip-hop production values, the recorded blues of R.L. Burnside is much closer to the original outlaw spirit of the earliest country blues than it might seem to the uninitiated. With *Wish I Was in Heaven Sitting Down*, the 73-year-old blues vet combines scorching slide guitar and world-weary vocals with DJ scratching and electronic loops.

ALBUM
Wish I Was in Heaven Sitting Down
(FatPossum/Epitaph)

AXES
Silvertones and Danelectros

AMPS
Fender Blackface combos

How do you feel about adding contemporary techniques to your blues?
It has brought more people to my shows, sold more records…I like it pretty good.

How did you get to know these young guys like Jon Spencer?
He heard one of my CDs and called the record company to ask if we could open for him. We would be sitting back in the dressing room and I would be telling him those old dirty stories [*laughs*] and he liked that, saying, "We ought to make an album of that stuff." I said, "Man, I can't do that in public." After a while he called me and said, "R.L., you ready to do that album?" Me and some of my buddies were sitting out in the yard under a shade tree drinking beer and I said, "Yeah, come on down, we'll do it. It can't hurt me none." We did the album, called *A Ass Pocket of Whiskey*, in about four hours. The whole time we were there he kept saying, "Tell one of those stories, R.L., tell one of those stories."

Do you still listen to the old blues?
Yeah, I listen to Lightnin' Hopkins, Muddy Waters, John Lee Hooker from way back yonder, and Fred McDowell.

Did you ever get to meet any of those musicians?
Yeah, all of them and Muddy Waters a bunch of times. In 1969, on my first tour when I was playing solo, I was late getting to a festival in Montreal, Canada. When I got there, people were shouting out my name as a six-piece band was just leaving the stage. After them, I was feeling downhearted going up there and playing solo. Once I started playing, though, people started hollering, clapping, and carrying on. When I got off, Robert Lockwood said to me, "Man, you're getting better. But, I tell you what, you got a whuppin' comin'. John Lee Hooker and Lightnin' Hopkins are there in the dressing room." I never saw them and I had been playing some of their music. Well, I could have been bought for a penny [*laughs*]! So I went in to see them and they started hollering, "Oh, we don't mind anyone playing our music as long as they don't mess it up. We didn't know anyone could do it but us." *—Dave Rubin*

LAMB OF GOD: JULIE CYR; ENDO: NEIL ZLOZOWER
ALICE ARNOLD

HOT LICKS

New Blues Releases

Double Trouble–*Been a Long Time* (Tone-Cool) Long-awaited disc from SRV's rock-solid rhythm section with guest guitarists.

Jimmy Johnson–*Pepper's Hangout* (Delmark) Great set originally recorded in 1977 (but unreleased) with lyrical guitar from this underrated Chicago master.

Peg Leg Sam–*Kickin' It!* (32 Blues) With Baby Tate and Rufe Johnson contributing guitars and vocals.

Wintertime Blues–*The Benefit Concert* (Evil Teen)Concert boasting Gov't Mule, the Derek Trucks Band, Little Milton, Jimmy Herring, Cry of Love, Susan Tedeschi, among others.

Cool Reissues

Buddy Guy–*The Complete Vanguard Recordings* (Vanguard) Mid-period, three-disc anthology from Clapton's favorite Chicago bluesman.

Mississippi John Hurt–*Complete Studio Recordings* (Vanguard) Sublime folk picking from a Delta genius for whom blues was nothing but a state of mind.

LIVE!

Cornell Dupree
The Sugar Bar, New York, NY
December 4, 2000

Cornell Dupree's unique brand of R&B will take your blues away, maybe even shake your booty. The premiere session guitarist, with more than 2,500 recording dates to his credit, sweet-talked the audience using his signature Yamaha Tele-type guitar. His instrumental set included pop ("Sunny"), Motown ("Signed, Sealed, Delivered"), R&B ("Honky Tonk" and "Mercy, Mercy, Mercy"), blues ("Stormy Monday"), and an original ("Tee" from Dupree's *Coast to Coast*), each one infused with both deep Texas blues and New York bluesy jazz. Playing with a pick and his fingers, he coaxed moaning blue notes, funky double stops, twisting modal runs, octaves, and classy comp chords out of his axe. His unison and harmony lines with alto saxophonist Alex Foster and pianist Jimmy Allen Smith made the combo sound twice as big during the ensemble passages. *–DR*

FRETSCAPE
GUITAR NEWS ON THE NET

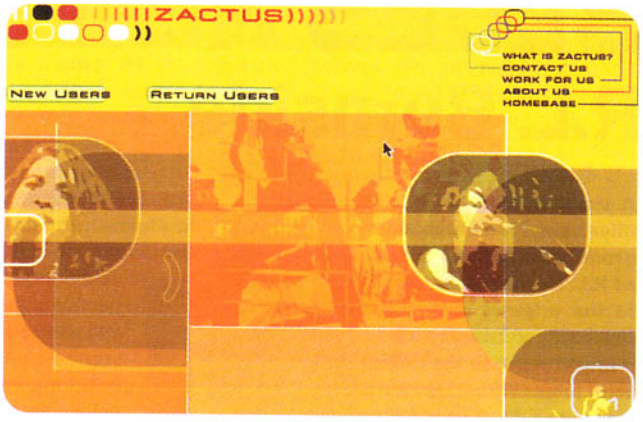
One Nation Under Guitars
guitarnation.com

One of our editors has really bad GAS (Guitar Acquisition Syndrome). We always catch him surfing the net, searching for a hot new axe to buy and love. Recently, as I approached his desk, he activated his Mac's boss button (window minimizer). I had to see what he was up to. It turned out he was drooling over the instruments showcased at GuitarNation.com.

This handsome site features exciting modern axes and jazz "boxes," handcrafted by skilled international luthiers. There are seven galleries: Archtop, Bass, Classical, Electric, Enhancements, Historic, and Steel String. No text explanations are provided by the site, but most of the images are linked to their luthiers' web sites, which offer an abundance of data, including materials, measurements, options, and, most importantly, prices.

Back at my computer, I checked into the Archtop gallery, where I found a sweet-looking jazz box. Clicking on the image, I was directed to the site of luthier Erich Solomon, of Epping, New Hampshire. There I learned that the handcrafted instrument is a 16" Imperial, and features strategically placed soundholes, a gorgeous flamed-maple back, and a hand-rubbed French polish finish. Great, now I've got GAS, too.

Zelf-Promotion
zactus.com



As you know, becoming a professional musician is as much about hustle as it is about chops. Unfortunately, some of the best music makers are the worst go-getters. Expert consultation can be expensive, and musicians tend to be, well, broke. If you're ready to rock, but can't afford a manager, check out Zactus.com, where industry insiders will assist you in independently managing a music career.

At the heart of Zactus is the Interactive Musician's Guide (IMG), which indexes six goals, including "Develop Your Project (A&R)" and "Distribute Your Music." Within these general areas lie numerous subtopics like "Develop an Image" and "Choose a Repertoire." Here you'll find brief essays conveying the area's significance and links to more detailed pieces from a variety of experts. If you're registered (free of charge) with Zactus, you can maintain your own "to do" list, based on the insider information you absorb. *—Adam Perlmutter*

TAB&TUTORIAL
COOL NEW INSTRUCTIONAL PRODUCTS

CD-ROM and Video

Got the blues? The folks at *e*Media (*emedia-music.com*) have a remedy in their new CD-ROM, *Blues Guitar Legends*. This software product features bios, playing tips, and note-for-note guitar transcriptions (including tab!), and uses both the original master recordings and MIDI audio to teach you how to play such blues classics as "The Thrill Is Gone," "Hide Away," "Crossfire," and many more.

Still got the blues? Pick up a copy of Paul Lidel's *Beginning Blues Guitar* video from Musician's Workshop (*musicians-workshop.com*). Lidel provides the lowdown on blues chord voicings, rhythm fills, licks, and blues soloing techniques that will have you jammin' in no time. Then, if you're ready to rock, check out Lidel's *Rock Rhythm Guitar* video, which covers 10 different rock guitar styles, including southern rock, acoustic, alternative, funk, and metal.

Books

Hal Leonard has come up with yet another winner in the form of their ultimate self-teaching guitar method for beginners, *Play Guitar Today*. Setting this series apart from other guitar methods on the market is the "teacher on CD" feature. In addition to providing full-band accompaniment for all the musical examples and lessons in the book, the CD contains a "teacher" who provides playing tips and instructions to supplement the printed lessons found in the book. The series currently offers three books: Level One, Level Two, and the Songbook, which features 10 rock and pop favorites, including "You Really Got Me," "Brown-Eyed Girl," and "Let It Be."

The *Don't Fret Note Map* (Hal Leonard), designed by 11-year-old guitarist Nicholas Ravagni, is a revolutionary new finger positioning guide that teaches beginners—or anyone who wants to learn to read music—note names and locations across the fretboard through the first 12 frets. Constructed from cling vinyl, the note map is a cinch to install on your fretboard and doesn't require any glue or fasteners, which means it won't damage your neck. When you're finished, simply remove it until your next practice session.

New Tab Books from Cherry Lane
Eric Clapton–*Just the Riffs*
Steely Dan–*Just the Riffs*
Various Artists–*Guitar One Presents Best Bass Lines*

New Tab Books from Hal Leonard
Eve 6–*Horrorscope*
MxPx–*The Ever Passing Moment*
The Doors–*The Doors Anthology*
Wes Montgomery–*Guitar Signature Licks*
Silverchair–*Guitar Signature Licks*
Various Artists
Mission: Impossible 2
Blues-Rock Guitar Bible
Country Guitar Bible
R&B Guitar Bible
Guitar Tab White Pages (150 songs)
Guitar Standards (jazz transcriptions)
Colossal Guitar Songbook
Enormous Guitar Songbook
Gigantic Guitar Songbook

New Tab Books from Warner Bros.
Iron Maiden–*Brave New World*
Bloodhound Gang–*Hooray for Boobies*

Products from Hal Leonard and Cherry Lane are available from Music Dispatch (800-637-2852; *musicdispatch.com*). Warner Bros. products are available from Note Service Music at 800-628-1528. *—Michael Mueller*

tribute Your
hese general
subtopics like
" and "Choose
re you'll find
ving the area's
inks to more
m a variety of
gistered (free
ctus, you can
n "to do" list,
r information
n Perlmutter

mply remove
ion.

erry Lane

resents

l Leonard

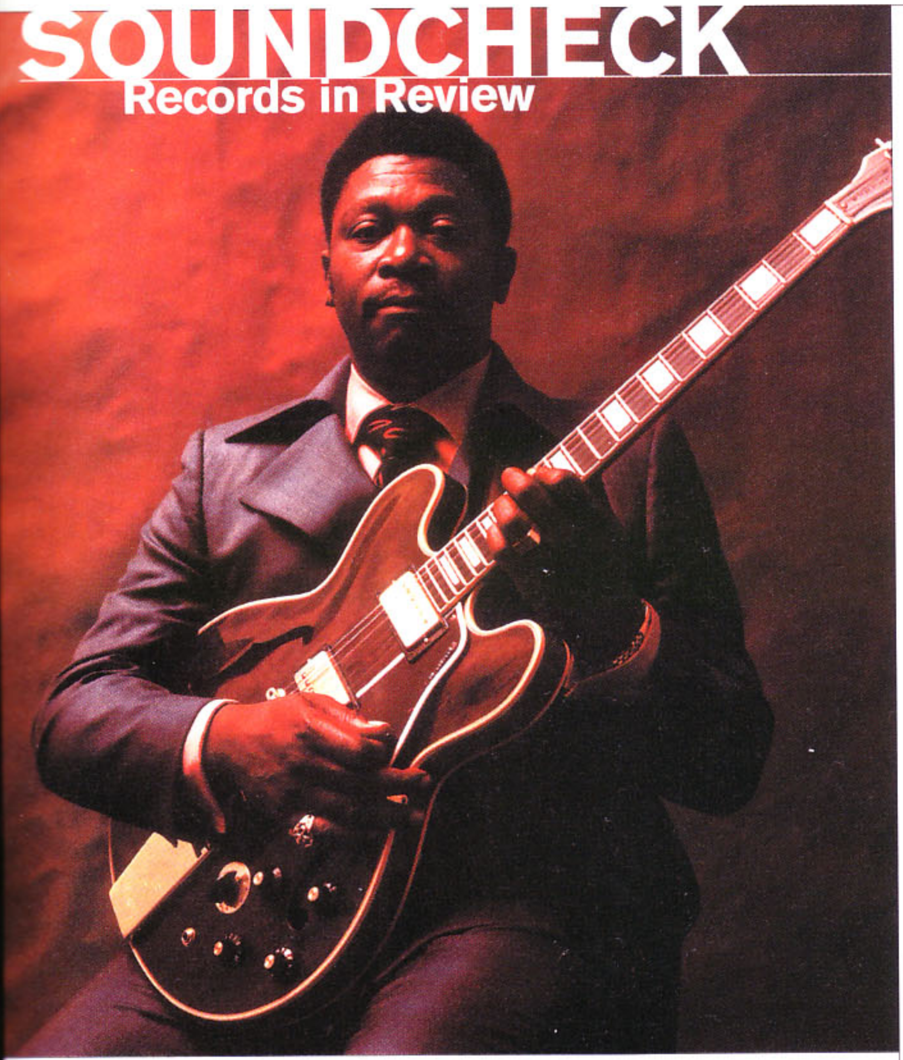
nt
gy
nature Licks
Licks

ngs)
ptions)

ner Bros.

Boobies

Cherry Lane
h (800-637-
Bros. prod-
ce Music at



PETER AMFT

B.B. King

***Anthology* (MCA)**

It's almost impossible to quantify how much B.B. King's artistry has meant to the blues over the years, and to the rock and pop genres, too. Indeed, this set, which covers King's work from 1962–1998, tells the story of how King crossed over from the flagging blues market of the early '60s with his masterful *Live at the Regal* album (represented by two cuts here). It also details how he scored his biggest pop hit in 1970 with "The Thrill is Gone," tried funk on for size with 1973's "To Know You Is to Love You," and in 1988 met the rock crowd head-on by playing with U2 on "When Love Comes to Town." He may be known as the "King of the Blues," but this set makes plain that there's more to the story than that.

Moment of Truth: "The Thrill is Gone" (0:01–0:30) The opening solo to his signature song quintessentially demonstrates the vibrato sound King creates naturally, with little more than his massive fingers and a pained look.

Studio Gear: Custom Gibson "Lucille" model; Lab Series L5 or Fender Twin Reverb amps.

Mike Keneally & Beer for Dolphins

***Dancing* (Exowax)**

All guitar virtuosos are peculiar in their own fashion, but Mike Keneally is just plain peculiar. Dancing offers a glimpse into the skewed universe of this former Zappa sideman on tracks such as the playful "Live in Japan" and the deeply humanistic "We'll Be Right Back." Expanded from three to eight pieces (with an added horn section and percussionist), this Beer for Dolphins lineup is a truly formidable musical unit. And while it's possible to play spot-the-influence on Keneally's albums—a touch of Zappa here, some Queen, Todd Rundgren, XTC, or Steely Dan there—it's also true that there are few (if any) players out there possessing both his advanced level of chops and such a brilliantly twisted sensibility.

Moment of Truth: "The Brown Triangles" (0:01–2:12) Keneally's frenetic performance on this instrumental piece shows why Zappa hired him to be the "stunt guitarist" for his final touring band.

Studio Gear: Fender Eric Clapton Signature Stratocaster with 2-Tek Bridge, EMG pickups, Rich Lewis Holographic pickguard, and Dean Markley strings; Rivera Hundred Duo Twelve amp; Dave Clemens pedalboard containing a Korg PME-40X modular effects unit with chorus, flanger, EQ, and compression; Cry Baby wah; BOSS volume pedal; Sabine tuner; and a footswitch for the Rivera.

Oscar Lopez

Armando's Fire
(Narada World)

Neither a full-on flamenco guitar showcase nor a smooth-jazz snooze-fest, *Armando's Fire* is something in-between. It's a genre-bending album with Latin, New Age, and pop tendencies that is sometimes incendiary ("Gypsy Soul," "Dance of the Sun") but most often smolders just enough to let you feel the heat ("Latino," "Games of Love"). Chilean-born Canadian Lopez rightly doesn't confuse virtuosic playing with passion, but some of the album's too-smooth tracks keep the temperature from rising too much. Or enough, really.

Moment of Truth: "Armando's Fire" (2:17–3:21) Lopez trades leads with trumpeter Orbert Davis, tossing out some fiery flamenco licks along the way.

Studio Gear: Manuel Raimundo flamenco guitar with D'Addario EJ46 classical strings.

The Tony Rice Unit

Unit of Measure
(Rounder)

His vocal chords still on the mend, "spacegrass" innovator and flat-picking icon Tony Rice lets his guitar do the talking on *Unit of Measure*. Consisting mostly of songs from an unreleased 1996 session, the album finds the group and its leader at their eclectic, improvisatory best. Highlights of the set include a radically recast version of "Manzanita," the title song from the Unit's 1979 debut album, plus a gorgeous pair of traditional tunes, "Shenandoah" and "An Olde Irish Aire (Danny Boy)," the latter track cut in 1999.

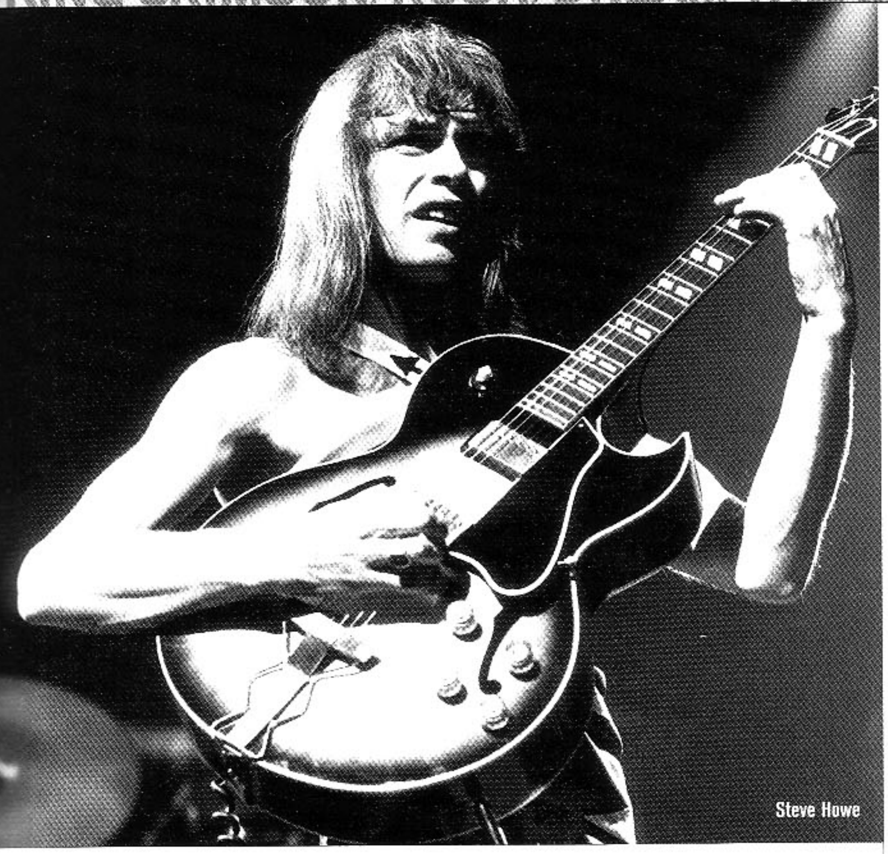
Moment of Truth: "Sally Goodin" (3:00–4:21) Rice is at his flat-picking best on the band's traditional set closer.

Studio Gear: Santa Cruz Tony Rice Pro, 1945 Martin D-28 previously owned by Clarence White, tortoise-shell pick.

—Daniel Durchholz

Progressive Rock

KING CRIMSON, RUSH, DREAM THEATER, AND OTHERS!



Steve Howe

by Tom Kolb

Thirty-two years ago at a free concert in London's Hyde Park, an unknown group made its debut in front of 650,000 people, consequently opening the floodgates for a fledgling musical style. The band was King Crimson, and the new music was coined "progressive rock."

A challenging mixture of rock, jazz, classical, and folk music, progressive rock proved a forum for adventurous, technically advanced musicians. England had its fair share of these, and they came together to form landmark bands like ELP, Yes, and Genesis. Inspiring a legion of "prog-rock" bands the world over, the music flourished throughout the first half of the '70s. Punk and new wave effectively pushed it out of the mainstream, but brave new bands picked up the torch, fused their own musical influences to the already established genre, and thus contributed to its metamorphosis.

This month, *Guitar One* is proud to present 10 riffs that not only represent progressive rock's finest moments—they also help to tell the story of its evolution.

"21st Century Schizoid Man" King Crimson, 1969

Arguably, progressive rock was born with the release of Crimson's acclaimed debut, *In the Court of the Crimson King*, in 1969. The genre's most influential band, Crimson was led by the brilliant avant-garde guitarist Robert Fripp, and featured Greg Lake on bass and vocals, Ian McDonald on keyboards and horns, and Michael Giles on drums. *In the Court of the Crimson King* contains all the main musical ingredients that future progressive-rock bands were to employ—classical and jazz sensibilities blended with a dynamic mixture of hard rock with a dash of British folk music, textured with orchestral backdrops amidst a gothic atmosphere, all served up in a display of dazzling musicianship.

Fripp is no exception to the latter as he ricochets fierce and angular single-note lines between intense power-chord passages. (The fuzzed-out intro to "21st Century Schizoid Man" [**Fig. 1**] from *In the Court of the Crimson King*, offers an example of Fripp's more primal instincts.) Also noteworthy is his liberal use of the Mellotron—an early version of the synthesizer in which the sounds are produced by strips of prerecorded analog tape dragged slowly over playback heads triggered by the keyboard. These tape "patches" were usually of strings, choirs, and flutes.

Though King Crimson has seen many incarnations over the years (members have included Bill Bruford, Adrian Belew, Tony Levin, John Wetton, Boz Burrell, and Trey Gunn, to name a few) Fripp's eccentric and imaginative guitar work has always been at the core. *In the Wake of Poseidon*, *Lark's Tongues in Aspic*, and *Discipline* are three standout recordings.

"Aqualung" Jethro Tull, 1971

Formed in Blackpool, England, in 1967, Jethro Tull, (named after an 18th-century farmer/inventor), actually predated King Crimson by two years. But at this early stage of its development, the group was rooted in blues-rock, yet to evolve into the prog-rock monster it was to become. Under the visionary leader—vocalist/flautist/songwriter Ian Anderson—the group began to mix European folk, jazz, and classical traditions into their brew. Tull's progressive recipe produced a steady stream of successful prog platters (among the most notable are *Aqualung*, *Thick as a Brick*, *A Passion Play*, and *War Child*), all showcasing Anderson's conceptual lyrics, distinct vocal style, and wildman flute antics.

Equally showcased in the Tull catalog is guitarist Martin Barre's beefy, Les Paul blues-rock work. "Aqualung," the title track of the album many fans consider Tull's magnum opus, offers the preeminent

example. One of the most recognizable riffs in all of progressive rock [**Fig. 2**], it's a mixture of lower-register, single-note lines and major-triad chords. Beginning in the key of G minor, the melody and harmony quickly take on an intriguing atonal aspect that eventually (and cleverly) resolves back to the tonic.

"Heart of the Sunrise"
Yes, 1972

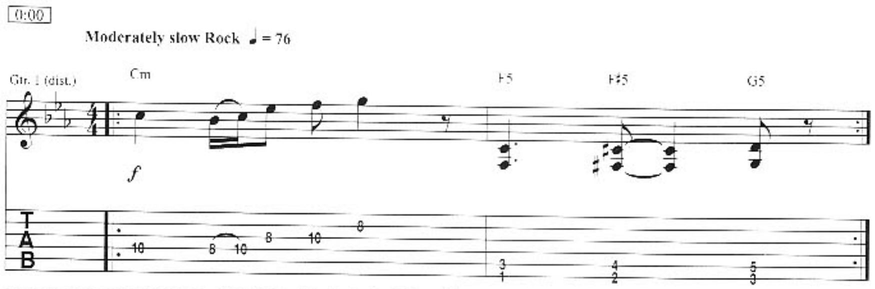
Formed in London in 1968 and still going strong in the 21st century, Yes is the most enduring and successful of the first-string progressive-rock bands. Though there have been several incarnations of the band, the vintage prog-rock lineup (1971–72) consists of Jon Anderson (vocals), Chris Squire (bass), Steve Howe (guitar), Rick Wakeman (keyboards), and Bill Bruford (drums). All virtuosos in their own right, these innovative musicians produced a rich, symphonic-rock sound together, replete with mystical lyricism, complex ensemble figures, and shifting meters, with a daredevil sense of improvisation.

In this brief, one-year time span, Yes produced two landmark albums—*Fragile*, which features the classic hit "Roundabout," and the prog-rock masterpiece *Close to the Edge*, considered to be the band's crowning achievement. Both recordings feature Jon Anderson's delicate-but-powerful vocals, Chris Squire's groundbreaking bass, Rick Wakeman's extraordinary multi-keyboard talents, and Bill Bruford's unprecedented drumming.

Soaring above it all is the edge-of-your-seat guitar wizardry of Steve Howe. Delicate classical guitar passages give way to stinging, country-flavored Telecaster licks; bebop-oriented lines segue into pedal-steel flurries; fuzzed-out psychedelic solo breaks turn abruptly into volume-pedal chord swells and cascading echoes.

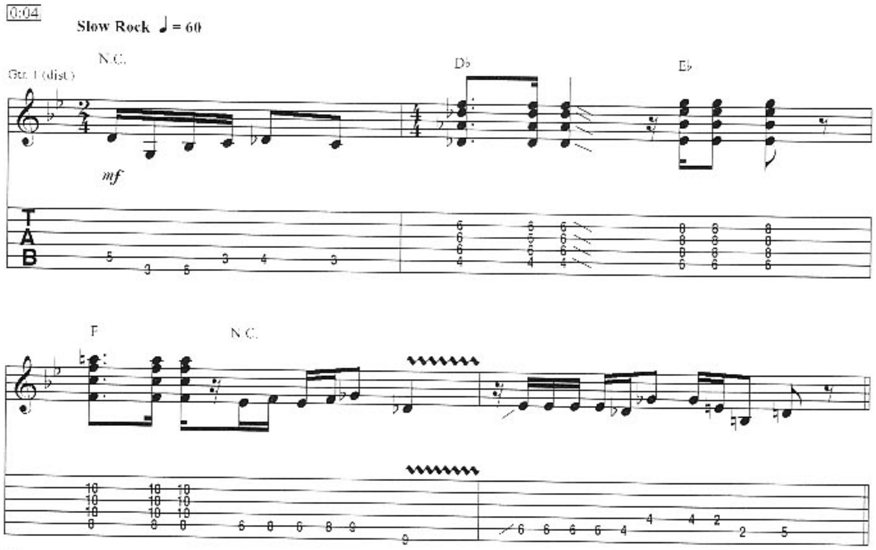
The daunting example in **Fig. 3** is drawn from the opening ensemble section of "Heart of the Sunrise" from *Fragile*. Lurking beneath the surface of the chromatic lines you'll find the A minor pentatonic scale (A–C–D–E–G) laid out in three position shifts. Use these to guide you through the first five measures. The last two measures involve a broad dispersion of the complete A natural minor scale (A–B–C–D–E–F–G).

Fig. 1 "21st Century Schizoid Man"



Words and Music by Robert Fripp, Michael Giles, Greg Lake, Ian McDonald and Peter J. Sinfield
Copyright © 1969 EG Music Ltd. Copyright Renewed All Rights for the World Controlled by BMG Music Publishing, Ltd. (PRS)
All Rights for the United States Administered by Careers-BMG Music Publishing, Inc.
International Copyright Secured All Rights Reserved Reprinted by Permission of Hal Leonard Corporation

Fig. 2 "Aqualung"



By Ian Anderson and Jennie Anderson © 1971 (Renewed) Chrysalis Music Ltd. All Rights in U.S. and Canada administered by Chrysalis Music (ASCAP) All Rights Reserved Used by Permission WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL 33014

"From the Beginning"
Emerson, Lake & Palmer, 1972

Emerson, Lake & Palmer (a.k.a. ELP) was the first progressive-rock band to be heralded as a supergroup. Formed in 1970, the trio was made up of three prodigious musicians from three established bands (Keith Emerson, keyboardist of Nice; Greg Lake, bassist/vocalist/guitarist of King Crimson; and Carl Palmer, drummer with Atomic Rooster). Fusing classical music with the power of rock (most notably the epic *Pictures at an Exhibition*, an ambitious arrangement of Russian composer Mussorgsky's famous piece), ELP's flamboyant style is well represented on such recordings as *Tarkus* and *Brain Salad Surgery*.

Although Greg Lake was the lead vocalist, the main visual focus was on Keith Emerson (dubbed "The Jimi Hendrix of the Keyboards") and his melodramatic stage antics: Hammond organ knife-stabbing, manipulating his towering stack of early Moog synthesizer modules, and the infamous circus act—being spun end-over-end (while playing a grand piano!) suspended 40 feet above the audience.

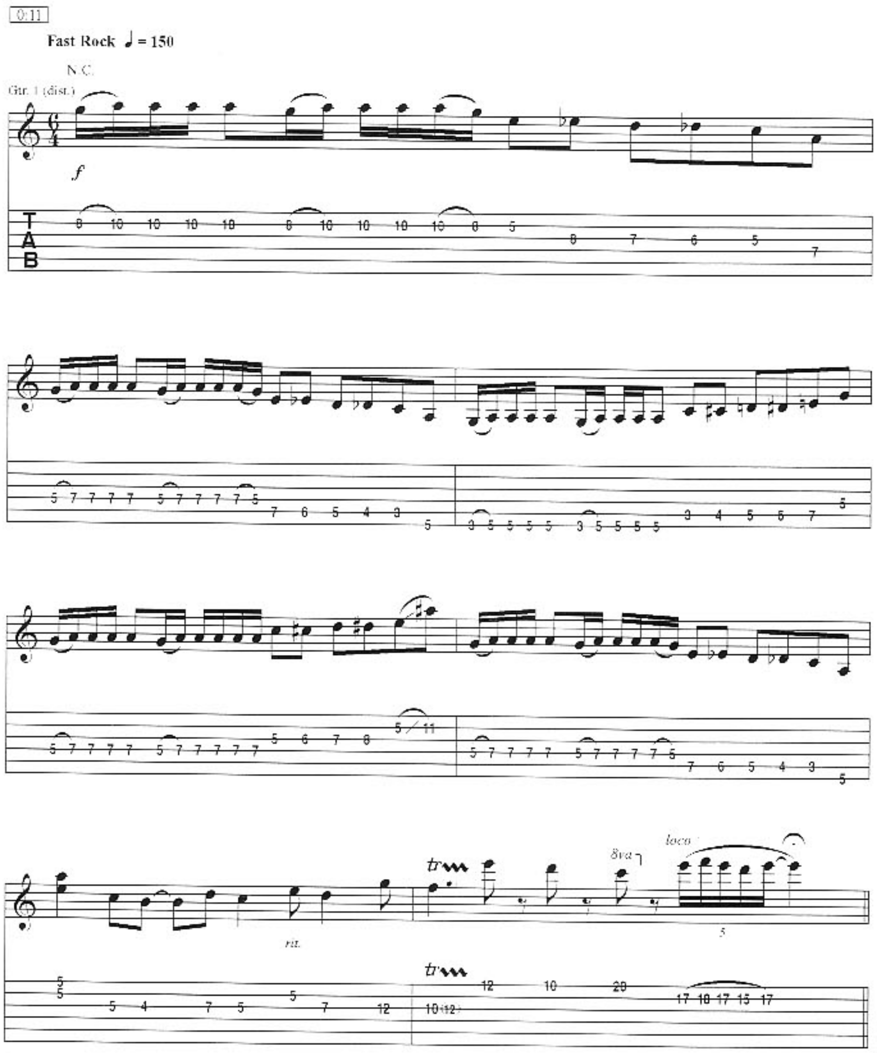
"From the Beginning," off the trio's *Trilogy* album, features Greg Lake's triple-threat talent. Pristine acoustic picking [**Fig. 4**], a mesmerizing electric guitar solo, and fluid bass lines complement his haunting vocals. Emerson's moody Moog synthesizer solo puts the perfect cap on this beautiful piece.

"Watcher of the Skies"
Genesis, 1972

Long before evolving into a hit-making machine, Genesis was in the vanguard of the progressive-rock movement of the early '70s. Fronted by the charismatic, costume-changing Peter Gabriel, Genesis was the most theatrical of all its prog-rock cousins. The music had a distinctly symphonic flair, due mainly to Tony Banks' keyboard colorings, in which the Mellotron played a chief role. Drummer/second vocalist Phil Collins and bassist/guitarist Michael Rutherford proved a strong team, guiding the band through an array of feel and tempo changes, and the subtle, tone-conscious (and shamefully underrated guitarist) Steve Hackett provided a seemingly endless spectrum of textures.

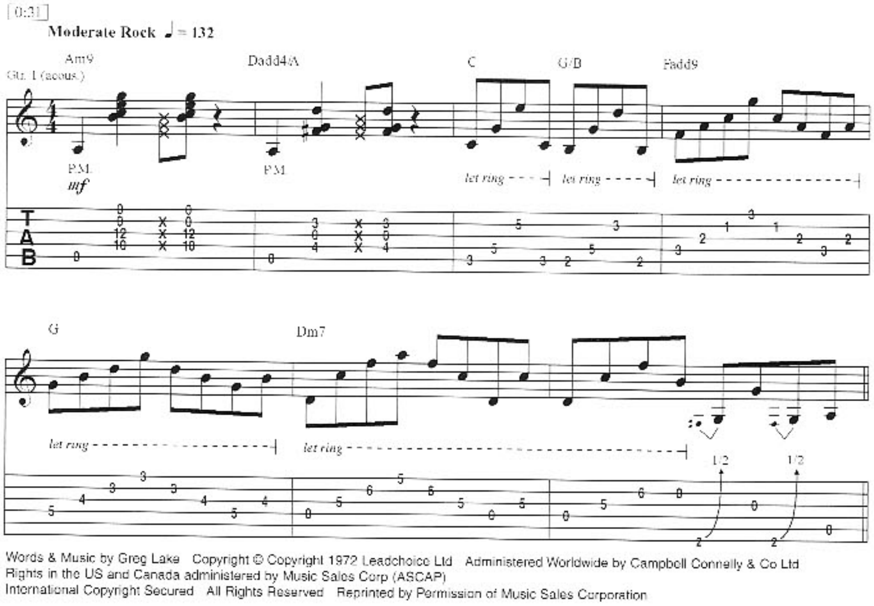
Foxtrot, *Selling England by the Pound*, and *The Lamb Lies Down on Broadway* mark Genesis' strongest prog period, and

Fig. 3 "Heart of the Sunrise"



By Jon Anderson, Chris Squire, Bill Bruford © 1972 (Renewed) Topographic Music, Ltd. (PRS) All Rights Administered by WB Music Corp. (ASCAP) All Rights Reserved Used by Permission WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL 33014

Fig. 4 "From the Beginning"



Words & Music by Greg Lake Copyright © Copyright 1972 Leadchoice Ltd Administered Worldwide by Campbell Connelly & Co Ltd Rights in the US and Canada administered by Music Sales Corp (ASCAP)
International Copyright Secured All Rights Reserved Reprinted by Permission of Music Sales Corporation

features the above lineup. "Watcher of the Skies," a standout track from 1972's *Foxtrot,* features a highly syncopated ensemble figure played in 6/4 time that fades in around a minute-and-a-half into the song, following Tony Bank's majestic Mellotron intro [**Fig. 5**].

"Cosmik Debris"
Frank Zappa, 1974

Okay, so we're taking liberties including Frank Zappa in this prog-rock installment of Riff Box, but we just couldn't help it. After all, it's silly to deny that Zappa is progressive. From the outset, his albums have pushed the musical envelope, bursting with odd-time signatures, rapid tempo and style transitions, startling contrasts in dynamic intensities, unorthodox instrumentation, and, of course, top-drawer musicianship, all in an "everything-but-the-kitchen-sink" fusion of musical styles.

Zappa's guitar soloing was as inventive as his music and has been described in such contrasting terms as: frenzied yet in control, frighteningly beautiful, logically chaotic, and melodically cacophonous.

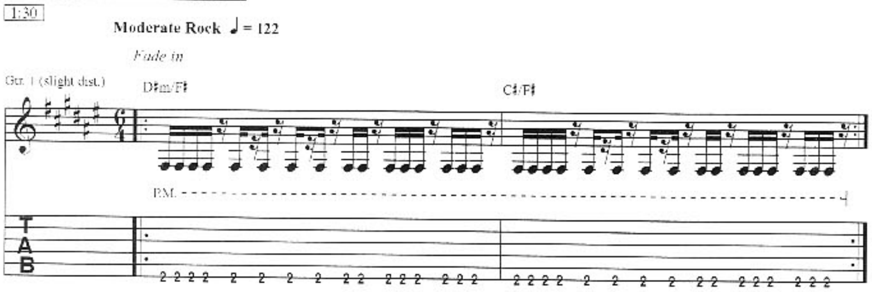
"Cosmik Debris," from 1974's *Apostrophe ('),* features a straightforward, bluesy riff that serves as the launching pad for several themes introduced throughout the song [**Fig. 6**].

"Carry On Wayward Son"
Kansas, 1976

Combine a twin-guitar attack (Kerry Livgren and Rich Williams), Hammond B-3 organ (Steve Walsh), violin (Robby Steinhardt), and breathtaking vocal harmonies and you have the prog-rock recipe for the American heartland band, Kansas. Against all odds, amid the burgeoning punk, new wave, and disco scenes of the '70s, this pivotal group managed to carve a permanent niche for themselves. This influential band provides an important link between the first stage of progressive rock and the progressive metal of the '80s and '90s.

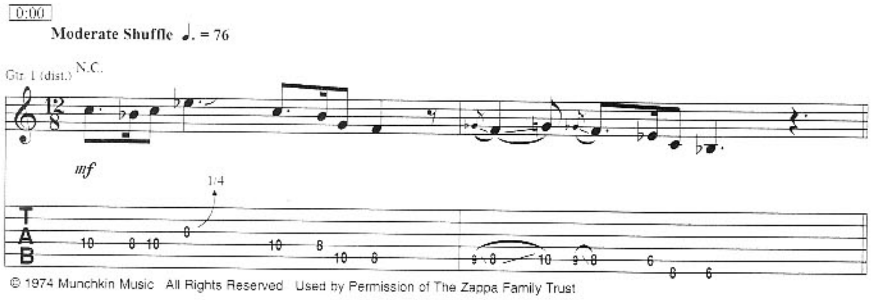
Fusing British progressive with pure, unadulterated hard blues-rock, Kansas started making their mark in 1975 with the lyrically dark *Masque,* but it was the subsequent release, *Leftoverture,* that catapulted them to stardom. The lead track "Carry On Wayward Son" became a smash hit [**Fig. 7**], while songs like "The Wall" received heavy airplay on FM radio. The following album, *Point of Know Return,* proved even more successful. Spearheaded by two hit singles—the timeless "Dust in the Wind" and the title track (both of which feature violinist Robby Steinhardt promi-

Fig. 5 "Watcher of the Skies"



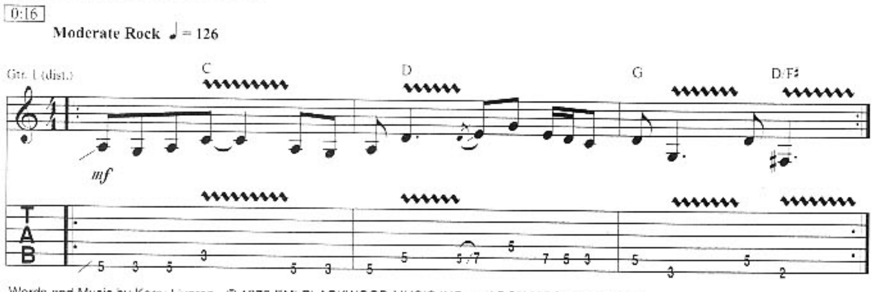
Words and Music by Tony Banks, Phil Collins, Peter Gabriel, Steve Hackett and Mike Rutherford Copyright © 1972 by Bienstock Publishing Company, Jerry Leiber Music, Mike Stoller Music and R & M Music Productions, Inc. International Copyright Secured All Rights Reserved Used by Permission Reprinted by Permission of Hal Leonard Corporation

Fig. 6 "Cosmik Debris"



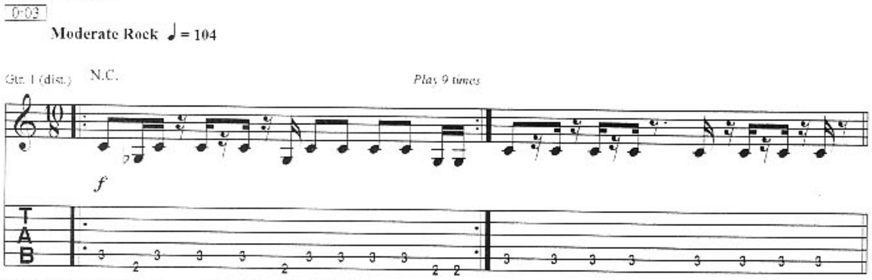
© 1974 Munchkin Music All Rights Reserved Used by Permission of The Zappa Family Trust

Fig. 7 "Carry On Wayward Son"



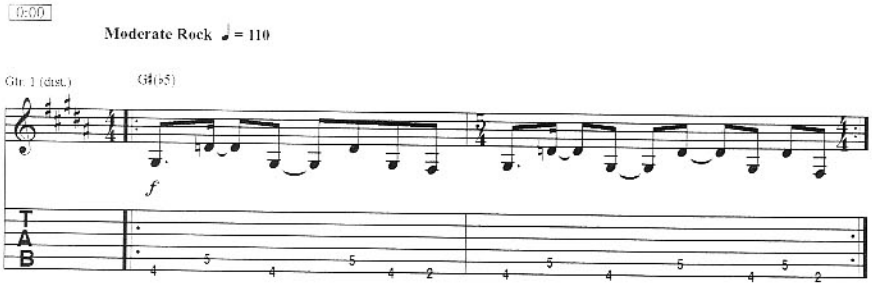
Words and Music by Kerry Livgren © 1976 EMI BLACKWOOD MUSIC INC. and DON KIRSHNER MUSIC All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC. All Rights Reserved International Copyright Secured Used by Permission Reprinted by Permission of Hal Leonard Corporation

Fig. 8 "YYZ"



By Geddy Lee and Alex Lifeson © 1981 Core Music Publishing All Rights Reserved Used by Permission WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL 33014

Fig. 9 à la "Nothing Left to Say"



nently)—the album and the band's reputation for being an exciting concert act pushed Kansas to superstar status.

"YYZ"
Rush, 1981

About the time Kansas was beginning to saturate the FM airwaves, a power trio out of Canada was starting to cause a major prog-rock stir. The band was the now-legendary Rush, and the album that started all the fuss was *2112*. The epic LP proved to be just the beginning of a long line of powerfully progressive, increasingly complex hard-rock albums—*A Farewell to Kings, Permanent Waves, Hemispheres, Moving Pictures, Signals, Grace Under Pressure, and Power Windows*—which greatly inspired an entire generation of future progressive metalists.

Using the proven power-trio format as a foundation, Rush—Geddy Lee (bass/lead vocals), Alex Lifeson (guitar), and Neil Peart (drums)—added progressive-rock elements such as odd-time signatures, synthesizers, and science-fiction lyricism in an intelligent mix of technical virtuosity and tightly knit arrangements to form their unique brand of progressive rock.

Fig. 8 features Alex Lifeson's intro riff to "YYZ," a blistering instrumental from 1981's *Moving Pictures*. It's a diminished 5th interval (C–G♭) played in highly syncopated 16th-note rhythms, in a difficult 10/8 time signature! An ensemble figure, it's doubled on bass (Geddy Lee), accented on drums (Neil Peart), and enhanced with a C Locrian (C–D♭–E♭–F–G♭–A♭–B♭) synthesizer melody.

"Nothing Left to Say"
Fates Warning, 1989

Although Fates Warning began life as a relatively straight-ahead metal act in the early '80s, they evolved into one of the milestone bands of progressive-metal music. Their 1986 release, *Awaken the Guardian*, featuring original singer John Arch, was the band's first truly progressive album, but 1989's *Perfect Symmetry* is generally regarded as Fates Warning's high point. Featuring new members Ray Alder on vocals, Mark Zonder on drums, and Dream Theater's Kevin Moore as a guest keyboardist, the album boasts a high level of musicianship, and deep explorations in syncopation and shifting time signatures.

Case in point is the intro riff of "Nothing Left to Say". Echoing Rush's "YYZ," it exploits the notes of a diminished fifth interval (G♯–D) with syncopated rhythms in an odd meter situation. Fates Warning, however, adds a third note to the mix (F♯) and juggles 4/4 and 5/4 time signatures [**Fig. 9**].

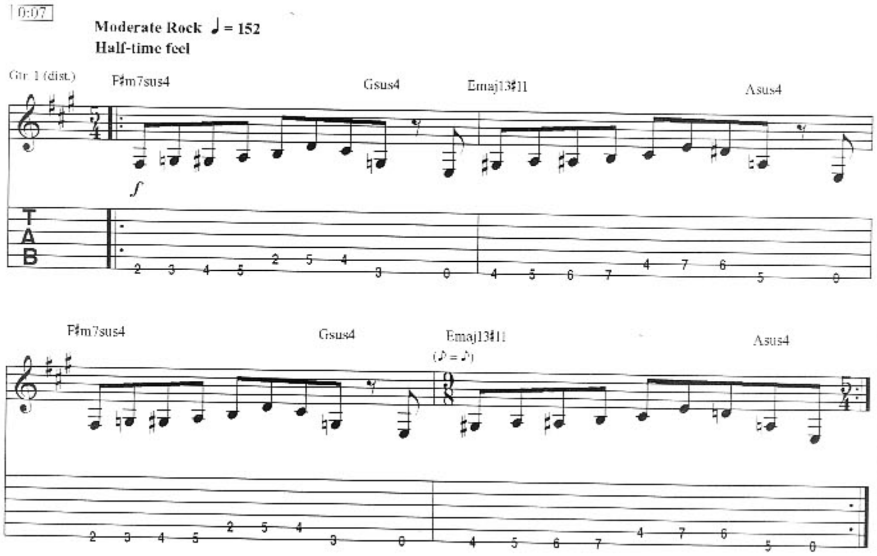
"Erotomania"
Dream Theater, 1994

Combining the finest elements of '80s metal with progressive rock in the vein of King Crimson, Yes, and Rush, Dream Theater helped to carry prog-rock into the '90s and its next stage of evolution.

Complex arrangements and dazzling musicianship are the heart and soul of Dream Theater, as evidenced on 1992's *Images and Words* and 1994's *Awake*. Guitarist John Petrucci (one of the few technically proficient guitar heroes to emerge in the early '90s) deftly alternates between crushing riffs, glassy soundscape textures, burning single-note passages, and sparkling arpeggiated lines; keyboardist Kevin Moore runs the gamut from providing symphonic backdrops and ethereal ambience to delivering red-hot organ flurries and intricate tandem lines with Petrucci; bassist John Myung and drummer Mike Portnoy hold down the fort throughout a barrage of meter permutations; and dynamic vocalist James LaBrie dips, soars, whispers, and recites the bands' collaborative lyrics.

The complex riff in **Fig. 10** launches the multifarious instrumental "Erotomania," the first in a trilogy of songs that embody "A Mind Beside Itself" from *Awake*. Take your time working out the rhythms and the fingerings for the notes in the first 5/4 measure. Once you have it, the second and third measures should be a piece of cake. For the 9/8 measure, try counting "one-two-three, one-two-three, one-two-three."

Fig. 10 "Erotomania"



By James LaBrie, Kevin Moore, John Myung, John Petrucci and Michael Portnoy. Transcribed by Dale Turner, Jessie Gress

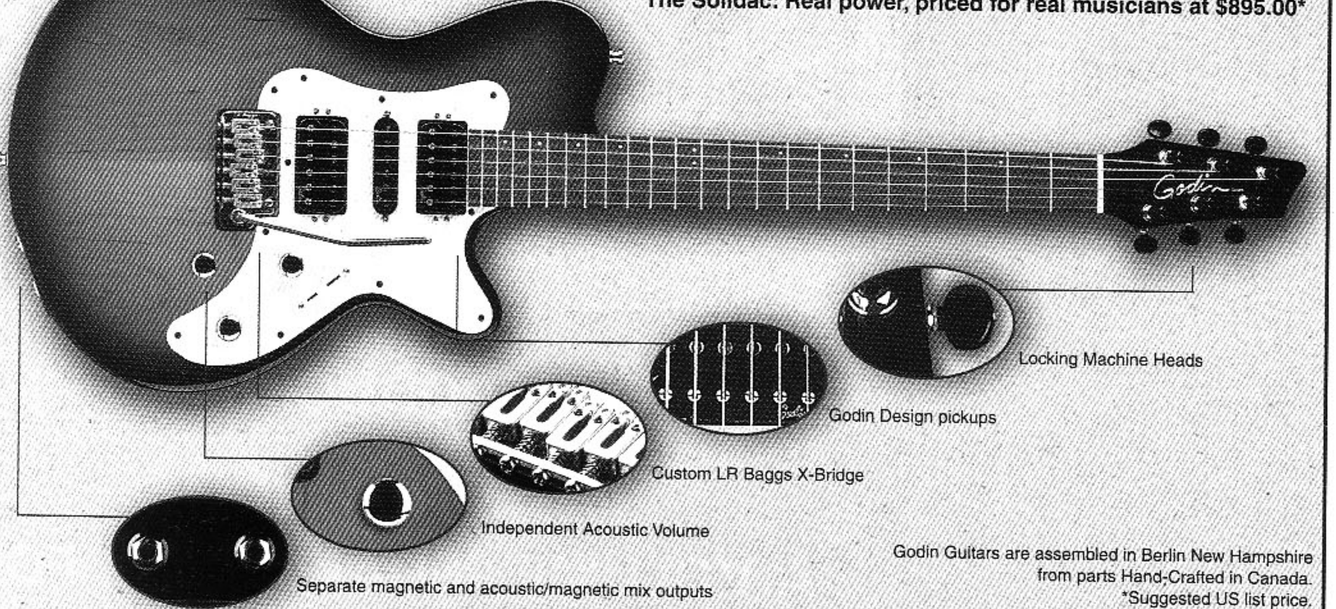
© 1994 Octa Music, Inc. (ASCAP), Ytse Jams, Inc. (ASCAP) All Rights Administered by WB Music Corp. (ASCAP) All Rights Reserved Used By Permission WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL 33014

Godin New Guitar Concepts

Introducing the 'Two-Voice' Solidac.

Take an already versatile solid body with a buttery smooth mahogany neck, add a transducer-equipped bridge and internal preamp for feedback-free acoustic sounds, give each signal its own output and top the whole thing off with superb fit and feel.

The Solidac: Real power, priced for real musicians at $895.00*

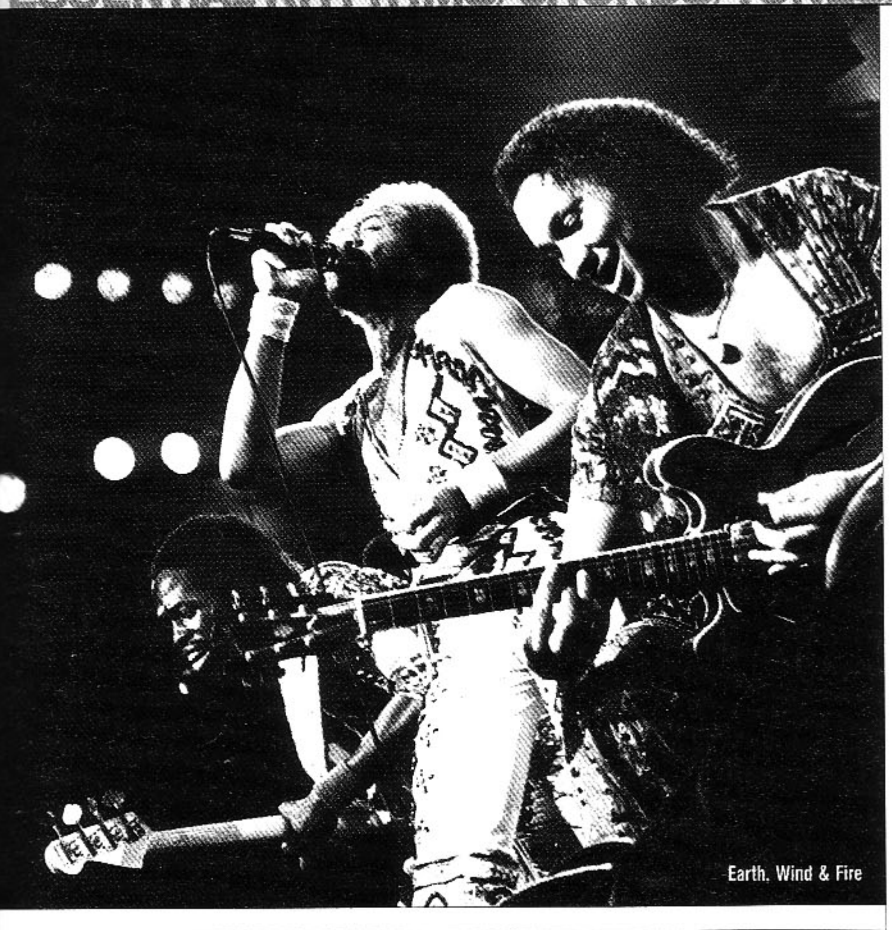


Godin Guitars are assembled in Berlin New Hampshire from parts Hand-Crafted in Canada.
*Suggested US list price.

Godin Guitars, 19420 Avenue Clark-Graham, Baie D'Urfé Québec Canada H9X 3R8 **web-site: http://www.godinguitars.com**

Funk Fundamentals

ESSENTIAL RHYTHMS, CHORDS, TONES, AND TECHNIQUES



Earth, Wind & Fire

by Dale Turner

Funk is one of electric guitar's most enduring popular genres. Since it first came to America's collective consciousness in the late '60s via James Brown, Sly & the Family Stone, and Jimi Hendrix, each successive decade has put its own indelible stamp on the art form. The '70s offered up psychedelic funk à la Parliament Funkadelic, the disco-era funk of Chic, the edgy 'n' earthy funkiness of the Ohio Players and the Meters, Little Feat's mix of greasy funk and fusion, the funky atonality of Miles Davis, and the soul-stirring sounds of Earth, Wind & Fire. Pop and R&B artists such as Prince, the Time, and the Gap Band kept the funk flame burning in the '80s as rap artists began sampling old-school funk for their jams. Nineties success stories like the Red Hot Chili Peppers and Rage Against the Machine proved the power of marrying funk rhythms with rock muscle, while today, new bands like Incubus are helping to keep the funk pumped by sprinkling elements on select tunes.

Dialing in a Funky Sound

Funk's overall flavor owes much to the tone colors put forth by a funk band's guitarist: a semi-clean, snapping Strat tone, occasionally inflected with psychedelic-sounding pedal effects like wah-wah, phase shifter, or envelope filter. Though any solidbody instrument can be EQ'd to sound appropriately funky, the Strat is the preferred funk axe, simply because its unique pickup configuration (three single-coil pickups with a five-way switch) lends itself to producing well-rounded yet percussive tones. Most "clunky" sounding funk guitar tones, for instance, are the result of playing a Strat with either bridge-and-middle or neck-and-middle pickups.

The higher frequency range of a Strat also allows the instrument to crisply cut through a typical funk band's added instrumentation (e.g., horns and synths). However, any amp can conjure up funk's requisite semi-clean sound—regardless of the guitar you have. Just dial in a touch of gain, then roll back your guitar's volume knob just enough so that you can really dig in with your picking hand.

Getting Funky with Dominant 7th Chord Shapes

At the core of funk lies a groove based upon syncopated 16th notes (four evenly spaced notes per beat, counted "one-ee-and-uh, two-ee-and-uh, three-ee-and-uh, four-ee-and-uh" in 4/4 time). This is evident in what every instrument in a funk rhythm section plays—from the steady 16th notes on the drummer's hi-hat to the syncopated chord stabs and percussive "scratches" the guitar player contributes. In fact, you'll likely find that the bulk of funk rhythm guitar playing revolves around these two elements: relentless rhythmic 16th-note scratches alternating with chords from the dominant 7th family (e.g., E7, E9, E7♯9, E13).

As you'll soon notice, one of the biggest challenges in executing this type of funky strumming lies in the coordination between the picking and fretting hands. Your fret hand must accurately squeeze the guitar's neck to produce a burst of chordal sound, then relax to produce a muted "scratch" while your picking hand strums along on "auto pilot."

To get your feet wet, try your hand at the pair of funky strums depicted in **Figs. 1A–B**. Keep your strumming hand loose, rotating it at the wrist as you alternate between down- and up-strums like the swinging pendulum of a clock. Remember to synchronize your pick hand to the aforementioned 16th-note counting prompt (written between the notation and tab staves of the first example). Notice that in Fig. 1A, at each 16th note where your fret hand needs to "squeeze" the E7 chord, the specific syllable in the counting prompt is italicized.

Conversely, in the instances where the counting prompt isn't italicized, relax your fret-hand's grip just enough so that you

Fig. 1A HEAR IT ONLINE www.guitaronemag.com

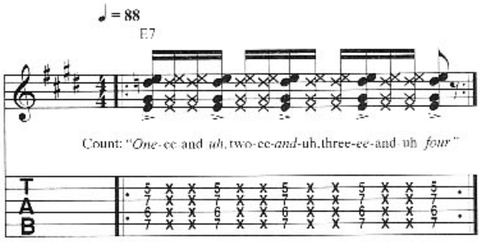


Fig. 1B HEAR IT ONLINE www.guitaronemag.com

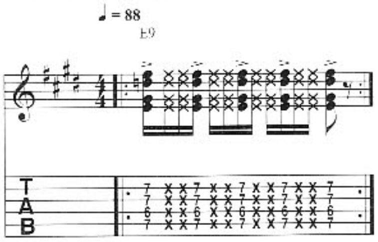


Fig. 1C HEAR IT ONLINE www.guitaronemag.com

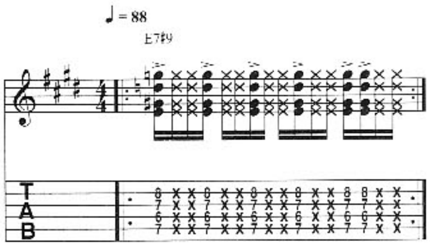


Fig. 1D HEAR IT ONLINE www.guitaronemag.com

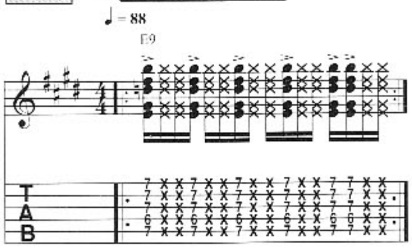


Fig. 2 HEAR IT ONLINE www.guitaronemag.com

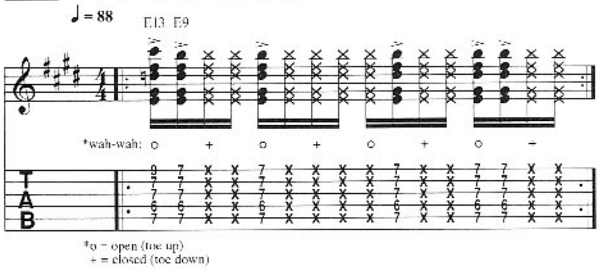


Fig. 3A

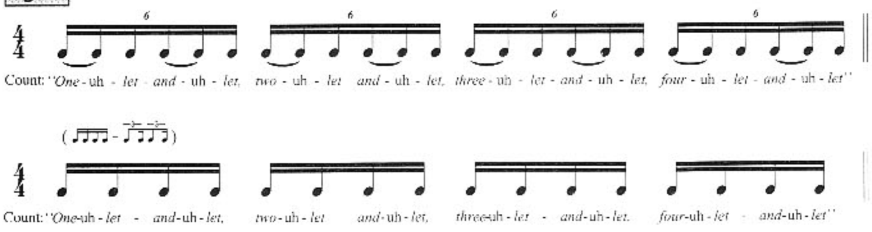


Fig. 3B HEAR IT ONLINE www.guitaronemag.com

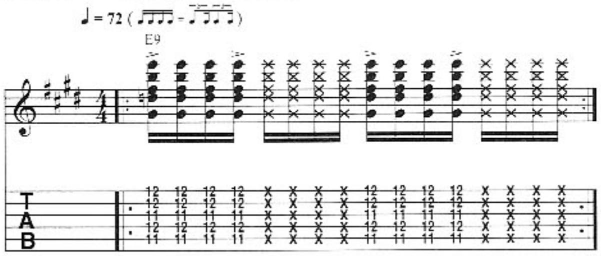
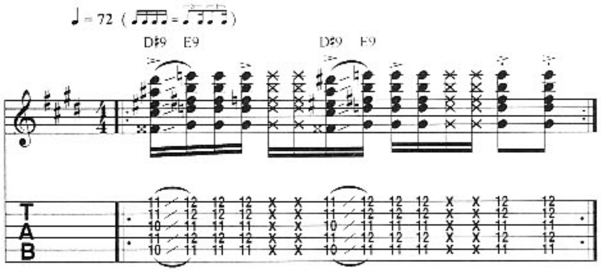


Fig. 3C HEAR IT ONLINE www.guitaronemag.com



maintain contact with the strings. This way, when your pick smacks the strings, all that's heard is percussive scratching. This exact same rhythmic approach is also used in the E9 example [Fig. 1B]. With practice, this fret-hand muting/un-muting technique will become an automatic reflex: The instant you want a chord to sound, you'll simply tighten your grip on the neck.

In funk there are numerous rhythmic variations that can be applied to a fixed chord shape. For the curious, the interesting rhythmic twist used in the previous pair of examples is referred to as *hemiola*—the rhythmic relation of three against two (in this case, created by sounding a chord every third 16th note). **Figs. 1C–D** depict another variation on this rhythm, introducing two more shapes—E7♯9 and another E9 voicing—to your funk chord arsenal.

Many of the voicings encountered up to this point can be embellished with the simple alteration of one note, courtesy of an available fret-hand finger. This approach can be used to interject subtle melodic movement within basic chord shapes. Notice that in **Fig. 2**, a quick "pinky" embellishment is employed on the downbeat (beat "one"), adding a C♯ (9th fret, 1st string) to a familiar E9 chord and transforming it into an E13. This figure also introduces a different "chord stab" rhythm into the equation (counted: "*one-ee*-and-uh, *two*-ee-and-uh, three-*ee*-and-uh, *four-ee*-and-uh"). For maximum funkiness, try grooving on this figure while doing a dance on your wah-wah pedal, rocking your foot back and forth on each beat.

New Jack Swing, or "Swing-Funk" (a.k.a. "Swunk")

So far, all of the funk figures presented have featured a "straight" time feel: passages based on syncopations of evenly spaced 16th notes. In funk music, 16th notes can also be played with a 16th-note swing feel. This approach to interpreting funky rhythms is often referred to as New Jack Swing, or "Swunk" (short for "Swing-Funk"). To get a handle on this bouncy feel, you'll first need to acquaint yourself with the 16th-note triplet, or "sextuplet" subdivision (six evenly spaced notes per beat). In New Jack Swing, the sextuplet subdivision is superimposed—or "felt"—over 16th-note rhythms.

Fig. 3A depicts a full measure of sextuplets, positioned over a bar of 16th notes, both with highlighted counting prompts to clarify the actual long-short-long-short placement of "swung" 16ths. Try implementing this "swunk" feel in **Figs. 3B–C**, both of which use a new E9 voicing positioned at the 11th and 12th frets.

Advanced Dominant 7th Chord Concepts

By now, you've racked up a handful of common fingerings for dominant 7th chords

Fig. 4A HEAR IT ONLINE www.guitaronemag.com

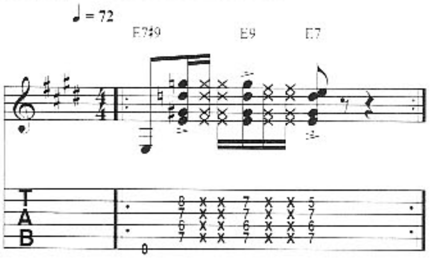


Fig. 4B HEAR IT ONLINE www.guitaronemag.com

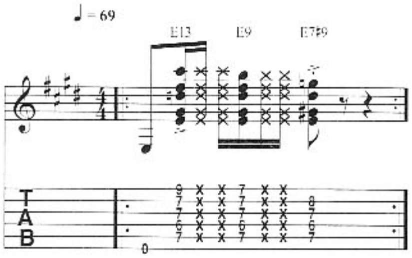


Fig. 5 HEAR IT ONLINE www.guitaronemag.com

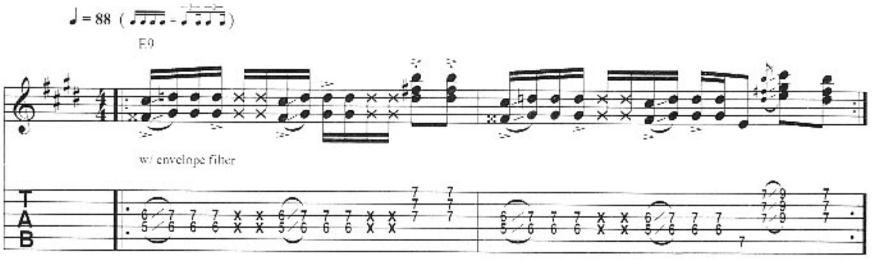


Fig. 6A HEAR IT ONLINE www.guitaronemag.com

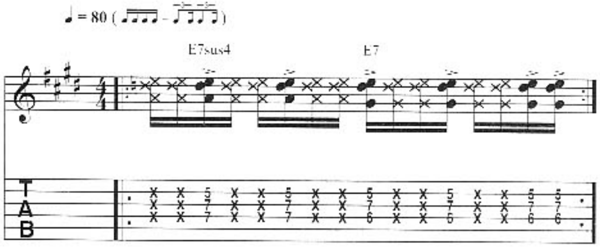


Fig. 6B HEAR IT ONLINE www.guitaronemag.com

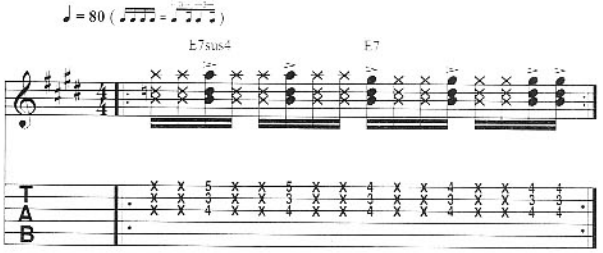
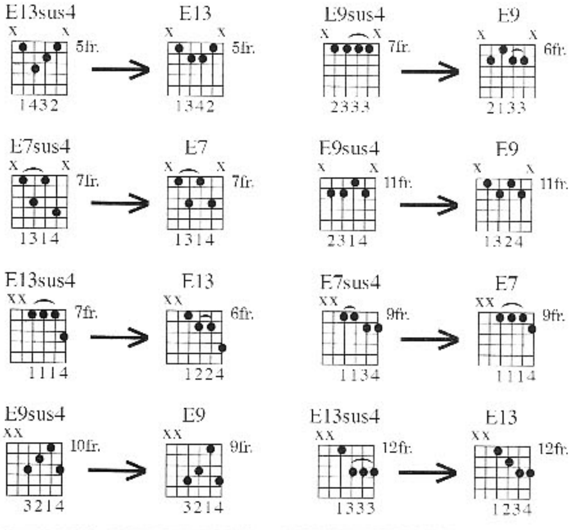


Fig. 7A HEAR IT ONLINE www.guitaronemag.com



and their extensions. Now let's explore more advanced applications and alternatives. With the exception of the E9 voicing used in Figs. 3B–C, all of the chords used so far have been root-position fingerings (i.e., the note "E" occurring on the lowest-sounding string) featuring different notes on the highest-sounding string. Since the lowest note in each of these chords is identical, obviously the highest notes—the first note your ear will likely gravitate toward, other than the root—play a huge role in defining each chord's sound. In fact, by simply alternating between different E7-type voicings found at the 7th fret, melodic-sounding chord parts can be created [**Figs. 4A–B**]. These types of figures are often used to fill in the rhythmic cracks left open by the other musician's parts, or synchronized with a funk band's horn section.

By stripping away specific notes from a dominant 7th chord, a streamlined two-note chord—or dyad—can be created. Typically, this sonority is comprised solely of two chord tones: the 3rd and ♭7th. In the case of an E7 chord, which consists of the notes E (root), G♯ (3rd), B (5th), and D (♭7th), the two-note derivative would consist of G♯ and D. This "mini-voicing" is extremely effective in funk, particularly when coupled with effects like envelope filter, phase shifter, or wah-wah. As illustrated in **Fig. 5**, the sparseness of this dyad also makes it a breeze to maneuver it around the fretboard, making it easy to inflect with fret-hand slides and other phrasing techniques.

By replacing a dominant 7th chord's 3rd with the suspended 4th (i.e., "sus4"), we arrive at yet another interesting voicing alternative. In the case of E7, replacing G♯ (the 3rd) with the note A (the sus4) creates an E7sus4 chord. These types of chords are most effective when performed in tandem: creating tension by grooving on an E7sus4 shape, then resolving it with E7. The fluctuation between the sus4 (A) and 3rd (G♯) in this type of chord change also generates melodic activity, as heard in the three-note shapes of **Figs. 6A–B**. The suspended 4th can also be used in the context of larger, more adventurous dominant 7th–type chord voicings. After you get comfortable executing the chord suspensions/resolutions in **Fig. 7A**, try unloading them in funky fashion, à la **Fig. 7B**.

Dorian-Derived Funk

Of course, funk doesn't consist exclusively of dominant 7th–type sounds; minor 7th–type chords are nearly as popular. The key to sounding funky in a minor tonality is the Dorian mode—performing chords and/or riffs that accentuating Dorian's unique traits. For instance, the popular funk chord change of Am7–Am6 [**Figs. 8A–B**] draws attention to certain pitches from the A Dorian mode (A–B–C–D–E–F♯–G), namely the scale's ♭7th (G) and major 6th (F♯) degrees. In fact, as

Fig. 7B HEAR IT ONLINE www.guitaronemag.com

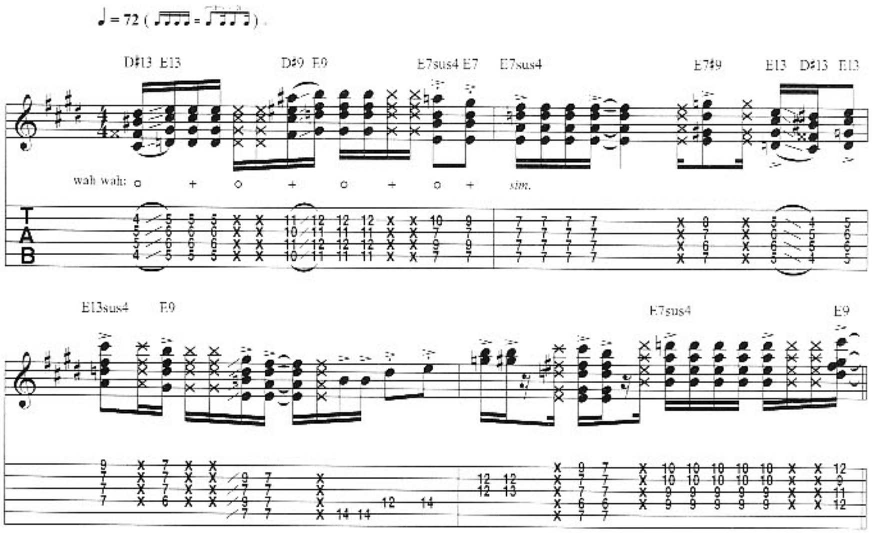


Fig. 8A HEAR IT ONLINE www.guitaronemag.com

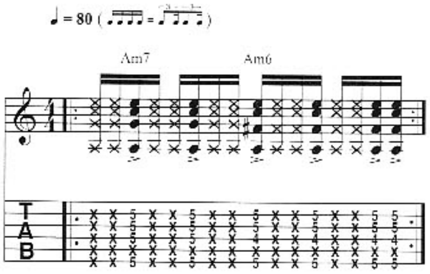


Fig. 8B HEAR IT ONLINE www.guitaronemag.com

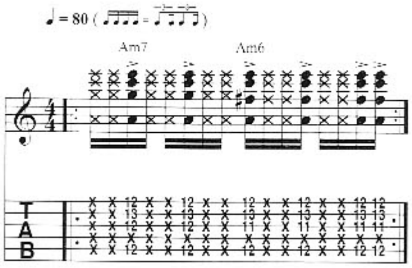


Fig. 9A HEAR IT ONLINE www.guitaronemag.com

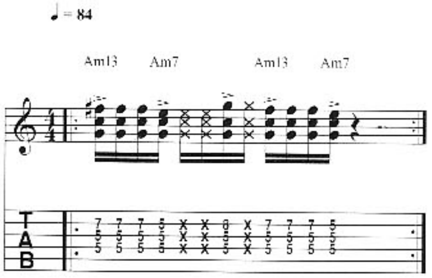


Fig. 9B HEAR IT ONLINE www.guitaronemag.com

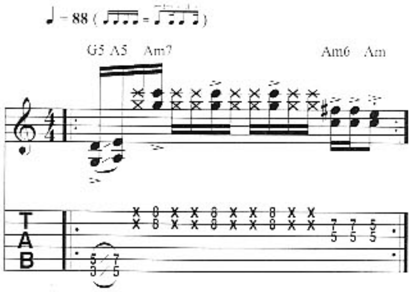
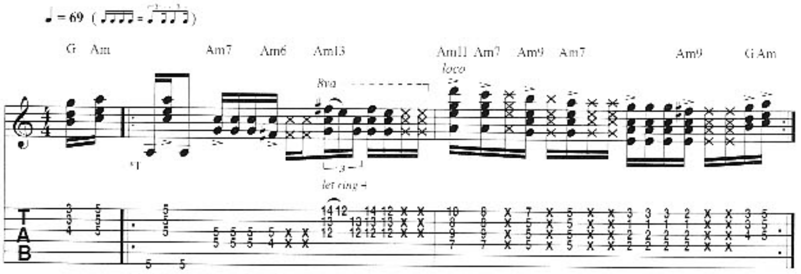


Fig. 10 HEAR IT ONLINE www.guitaronemag.com



*T = Thumb on 6th str. (throughout)

you'll soon see, the alternation between these two pitches is a common ingredient to many classic, minor-key funk figures.

Just as we encountered in our dominant 7th chord studies, various chord tones from a minor 7th shape can be eliminated, leaving only the ♭3rd and ♭7th to create smaller, more versatile voicings. For instance, in **Fig. 9A**, the two-note sonority positioned on the middle string set—C and G (the ♭3rd and ♭7th of Am7, respectively)—can be easily performed by barring one finger across the strings. This facilitates the performance of a melodic line—notice the inclusion of the F♯ note—along the second string. This same "3rd-and-7th" double stop can also be placed on a higher string set and fretted with the pinky, freeing up other fret-hand fingers to play lower-register shapes [**Fig. 9B**].

Combine all the aforementioned elements, executing them in different registers on the instrument, coupled with different inversions of minor 7th chords and their extension counterparts (e.g., Am9 and Am11), and you'll really be laying down some ferocious funk [**Fig. 10**]!

Funky Single-Note Riffs

Single-note riffs are also a common characteristic of funk. In addition to involving tricky syncopations (just like chord-based funk parts), single-note funk figures also utilize various "lead guitar" techniques—everything from hammer-ons, pull-offs, and slides to string bending and muted notes. These types of riffs are typically derived from the Dorian mode or pentatonic scales and, when performed on the guitar's lower strings, are often doubled an octave lower by electric bass.

This first pair of single-note funk figures utilizes all seven notes from the A Dorian mode. **Fig. 11A** is performed primarily in fixed position, using a variety of legato techniques like pull-offs and fret-hand slides. Add a phase shifter or flanger for a psychedelic '70s vibe. Try keeping your fret-hand's index finger barred across the 5th fret for the majority of this figure. This will allow the notes to ring together as much as possible. Meanwhile, **Fig. 11B** depicts various A Dorian pitches articulated in 6ths and slid around the fretboard while a wah-wah pedal adds pulsations on each beat.

Advanced Fret-Hand Muting

The real ticket to authentically executing single-note funk figures lies in a specific muting/strumming technique shared between the right and left hands: The pick hand is used to aggressively smack a handful of the guitar's strings, while the fret-hand, which is engaged in a skillful muting application, allows only the intended notes to ring out, dampening adjacent strings.

Using **Fig. 12A**—a quirky, A minor pen-

Fig. 11A HEAR IT ONLINE www.guitaronemag.com

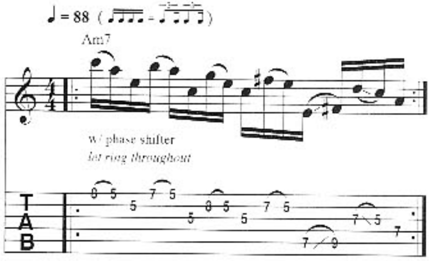


Fig. 11B HEAR IT ONLINE www.guitaronemag.com

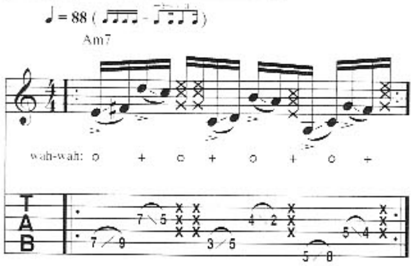


Fig. 12A HEAR IT ONLINE www.guitaronemag.com

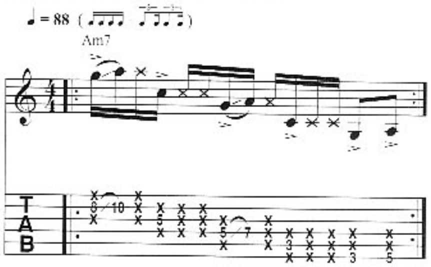
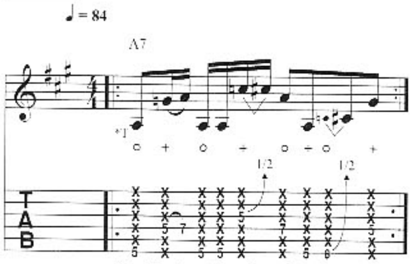
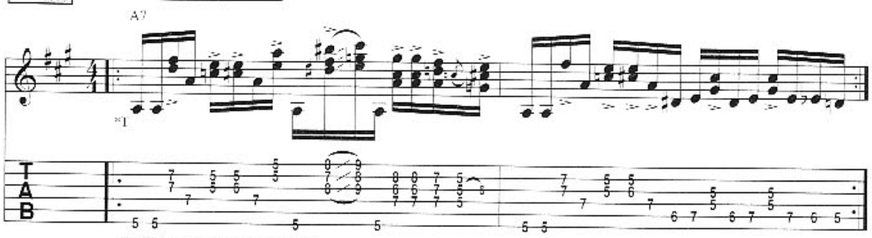


Fig. 12B HEAR IT ONLINE www.guitaronemag.com



*T = Thumb on 6th str. (throughout)

Fig. 13 HEAR IT ONLINE www.guitaronemag.com



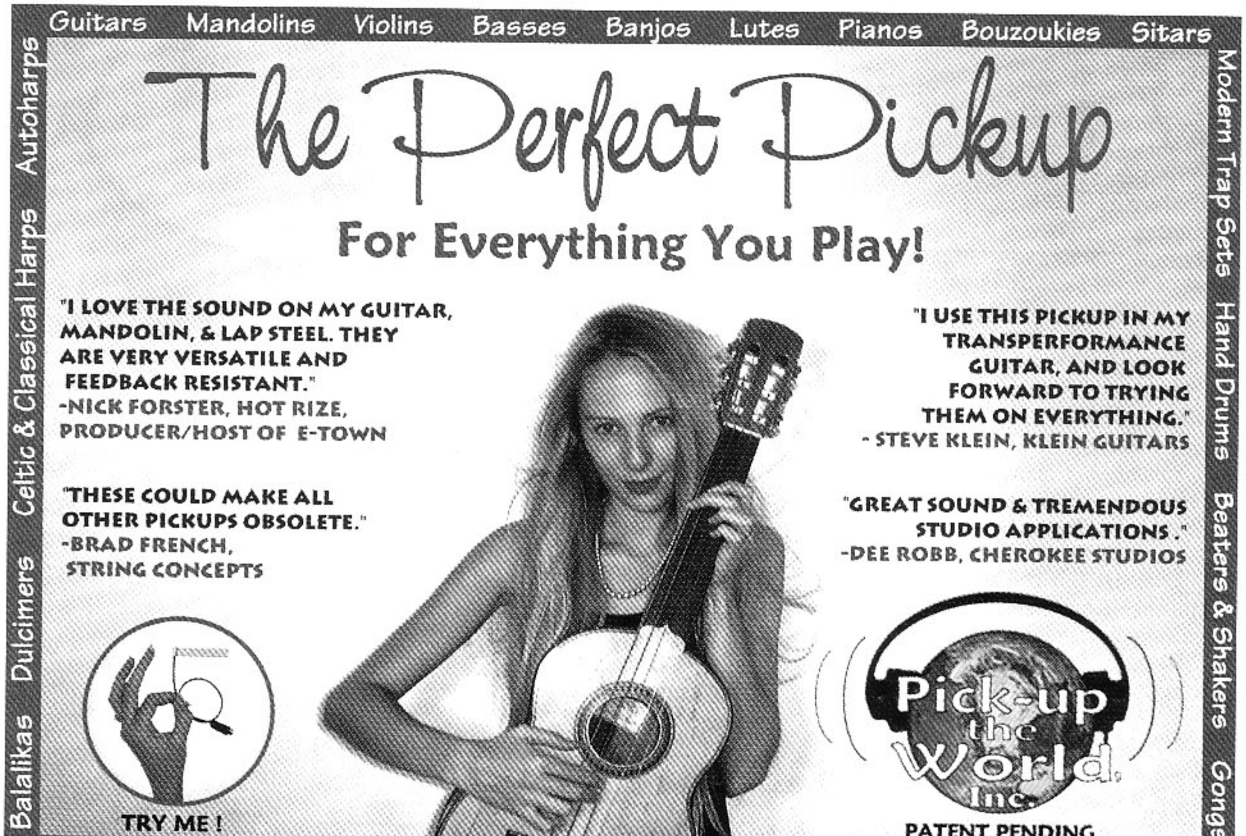
*T = Thumb on 6th str. (throughout)

tatonic (A–C–D–E–G) funk passage—as a practice vehicle, try focusing on a three-string area, muting the strings just above and below your targeted pitch, while permitting only the middle note to resonate. Eventually you'll get to the point where you can simply flatten out your fret hand across all six strings (again, just lightly enough to deaden them; don't allow the strings to come in contact with the fret wire) and mute to your heart's content.

Try this advanced muting approach with **Fig. 12B**—a beefy single-note riff, replete with string skips, 1/2-step bends, and wah-wah inflections. This riff also involves fretting notes with the thumb on the 6th string. The thumb, when it's not engaged in holding down a specific note, can also play an active role in muting the guitar's lower strings.

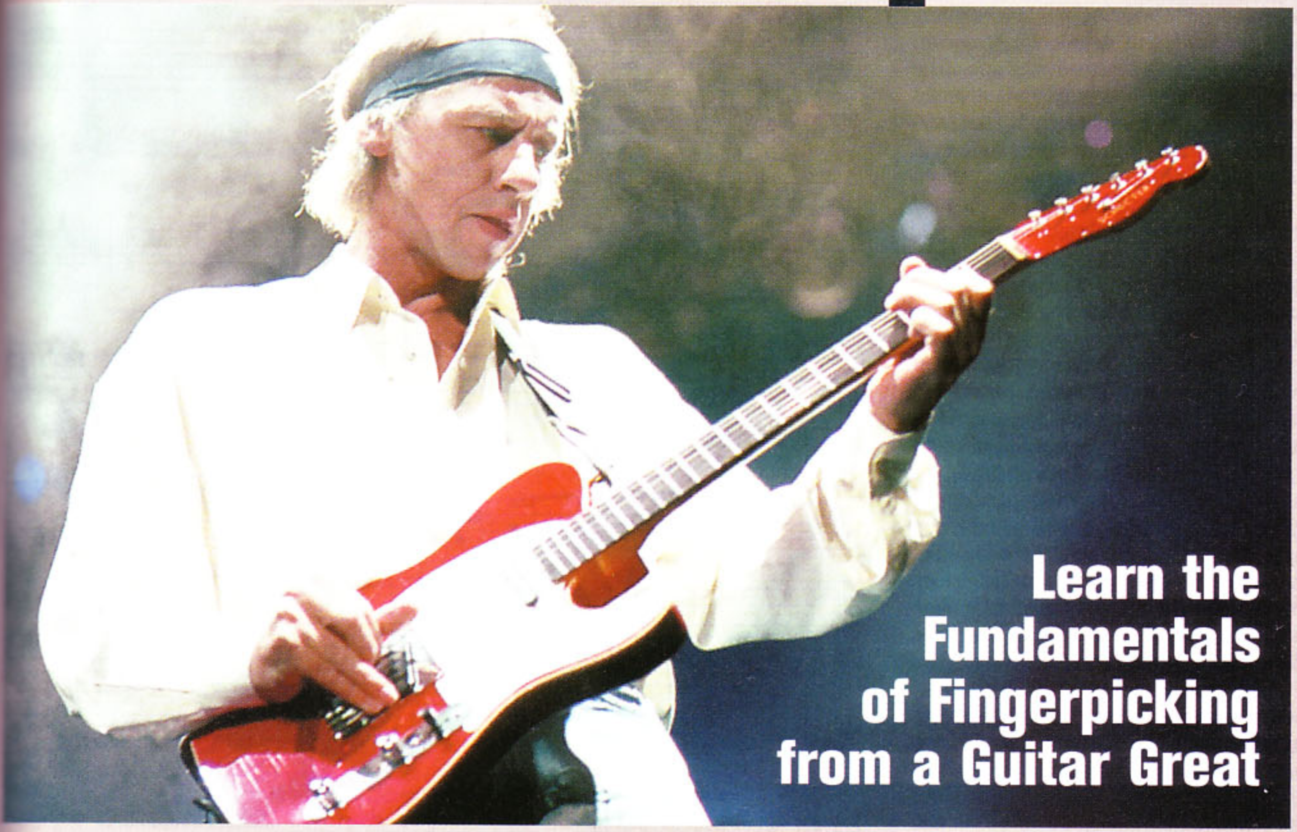
Full-Blown Funk

Combining all of funk's popular rhythm guitar elements—chords, chord partials, and single note passages—can yield some impressive funk riffs. **Fig. 13** depicts a full-blown funk fest in 5th position, loosely derived from the A Mixolydian mode (A–B–C♯–D–E–F♯–G) and A minor pentatonic scale. Try plugging in this two-bar figure at the end of a long funk jam in A—"funkin' A," if you will! It might be just what Dr. Funkenstein ordered!



A Private Lesson With...

Mark Knopfler



Learn the Fundamentals of Fingerpicking from a Guitar Great

by Dave Rubin

When "Sultans of Swing" mysteriously appeared on the airwaves in 1978, there was great rejoicing across the land. At first it was assumed that Bob Dylan was back with his best effort in years and a spectacular new guitar talent to boot. Then it was revealed that the creators of this instant, minor-key classic were a new guitar band from England with the ominous name, Dire Straits. Like Creedence Clearwater Revival, they were a brother act, with Scottish-born Mark Knopfler writing, singing, and playing lead, and David accompanying on rhythm. The songs on their self-titled debut album had a timeless quality, steeped in romanticism both Anglo and American. Mark's vocals were reminiscent of Dylan's, but his guitar playing was something else: a seamless blend of blues, folk, and country influences, performed fingerstyle.

Dire Straits' well-crafted tunes and supremely tasty guitar playing offered a serious alternative to the punk, new wave, and heavy metal of the day. Due to his previous day gig as a college English teacher and his degree in literature, Mark's lyrics were intelligent and often darkly poetic. At the same time the band was not retro, as his vocals betrayed a contemporary penchant for irony, along with the worldly knowledge of a true bluesman. Six more albums would follow, including *Brothers in Arms* in 1985. At the time, he sought to shrug off the rock star mantle that he wore so uneasily by breaking away from Dire Straits. Ironically, it would be the album that broke them, with the hit single "Money for Nothing" lampooning the whole MTV culture that would contribute to the band's runaway success.

Mark's business card could have read "Have Guitar Will Travel," as he continued with a vast array of outside projects, including guest appearances, producing, and film soundtrack scoring, a natural considering the cinematic sweep of his epic compositions. He would not record again with Dire Straits until 1990. The results were commercially disappointing, however, and in 1996 he commenced with a full-fledged solo career. His latest offering, *Sailing to Philadelphia* (Warner Bros.), was released in September 2000, and sounds like nothing so much as another great Dire Straits album.

In December, Mark graciously shared his instrumental knowledge with *Guitar One* by deconstructing his signature fingerstyle technique. (Note: The right-hand fingerings shown throughout are merely suggestions. Following Mark's philosophy, experiment with various approaches to find what works best for you.)

What is your connection to Philadelphia in the title of your new CD?

I was changing planes a lot in Philadelphia as I was making the record and doing the soundtrack for *Wag the Dog*, and I was reading a book called *Mason and Dixon* by Thomas Pynchon. I got to the part where Mason and Dixon are sailing to Philadelphia on a boat, and I was sailing through the clouds on a plane looking down on the new Philadelphia. It actually was one of the last songs I wrote for the album, and it seemed to tie everything together in terms of the traveling and my journey with the music. American music and the trip to America have always been very important to me, along with the stories of ordinary, blue-collar people and survival.

Did this interest for you begin with your discovery of American blues and folk music?

Yes, I think so, just being in love with blues and folk. I was lucky enough to go down a broad set of avenues with an acoustic route because I didn't have the heart to ask my dad for an amplifier after I blew up the radio with my electric guitar [*laughs*]! So I used to borrow a friend's acoustic guitar, which got me into acoustic joints and fingerpicking. I was still falling asleep at night with the electric guitar, but I used to have to put my head on it or put the headstock on the arm of a chair to hear it when I strummed. I was listening to folk, Celtic, South American, English, Irish, Scottish, and blues music.

When did you make the switch to fingerstyle?

All I did when I was around 16 was listen to Bob Dylan, Jimi Hendrix, and blues. Then, after I had been playing electric Chicago blues three or four years I had also learned to do a basic folk fingerpick, "four-beats-to-the-bar" thumb-style [**Fig. 1**] in the folk clubs. It was like learning to ride a bike or swim; all of a sudden it just clicks.

What was the next step after that?

With the basic claw-hammer style, you start fitting the 1st and 2nd fingers in [**Fig. 2**]. To cut a long story short, what that means is that the fingers go in the spaces left by the thumb [*laughs*]! As you develop a fingerpick style, you start to pick out little tunes by holding a chord down and picking around in it. Something like "Freight Train" by Libba Cotton comes to mind [**Fig. 3**], where you reach down with the pinky finger of your fret hand to play melody notes on strings 1 and 2. Once you are comfortable picking around different chord shapes, you're off.

The same thing can happen with an open-position A chord, for instance. You can bar with your index finger at fret 2, place your pinky at fret 5 on string 1 for the high root note (A), and add the ♭7th (G) at fret 3 with your middle finger [**Fig. 4**].

That starts to sound like country blues.

Right. Then you move into changing the thumb pattern, where you start doing these little jumps on the chords with your thumb à la Blind Blake [**Fig. 5**]. It is more like piano playing, which you are doing already because you're picking with

Fig. 1 HEAR IT ONLINE www.guitaronemag.com

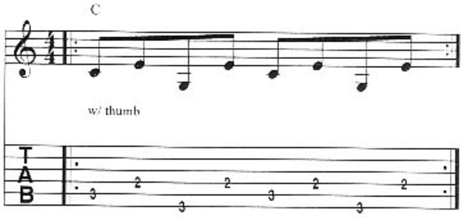
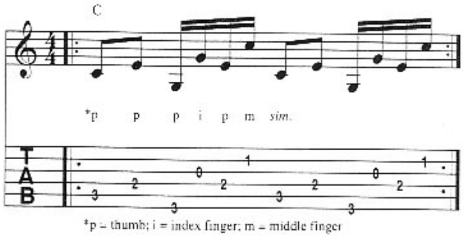


Fig. 2 HEAR IT ONLINE www.guitaronemag.com



*p = thumb; i = index finger; m = middle finger

Fig. 3 HEAR IT ONLINE www.guitaronemag.com

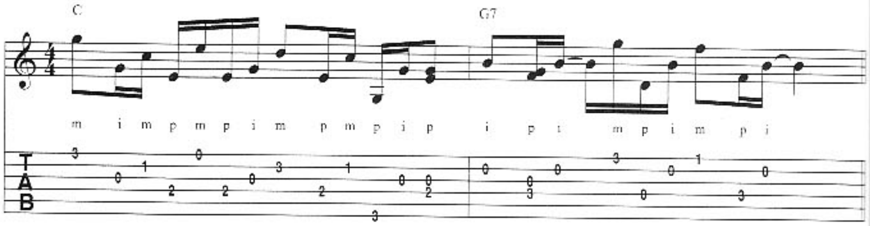


Fig. 4 HEAR IT ONLINE www.guitaronemag.com

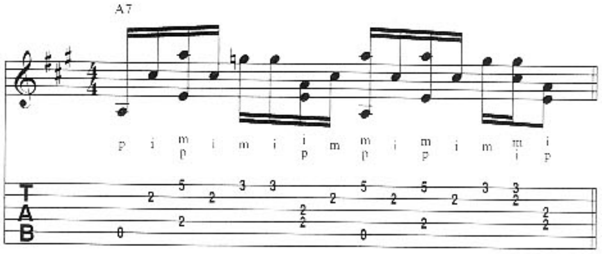


Fig. 5 HEAR IT ONLINE www.guitaronemag.com

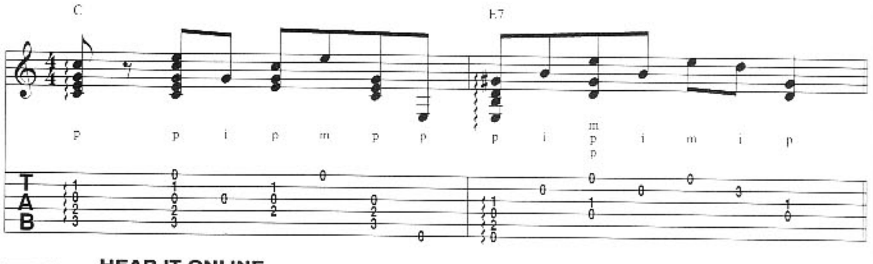


Fig. 6 HEAR IT ONLINE www.guitaronemag.com

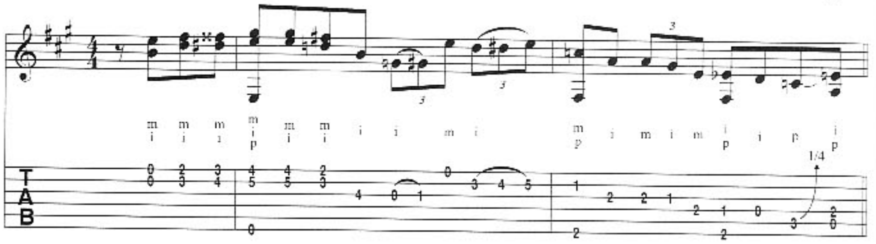


Fig. 7 HEAR IT ONLINE www.guitaronemag.com

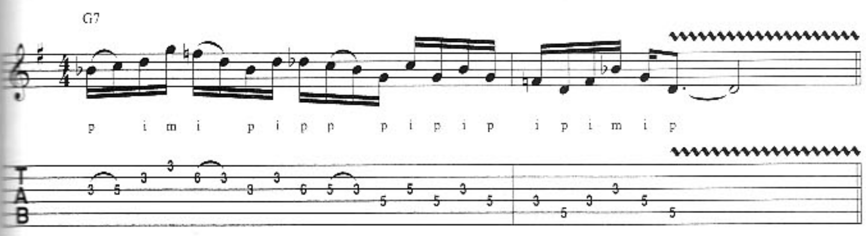
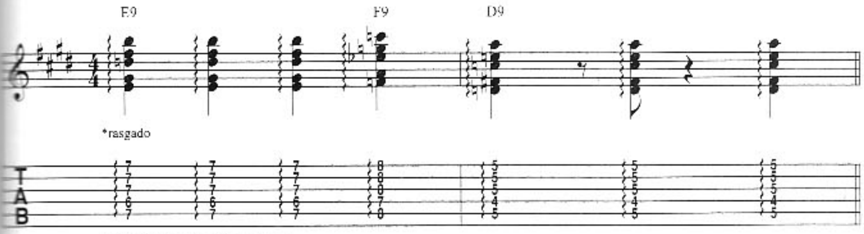


Fig. 8 HEAR IT ONLINE www.guitaronemag.com



*Roll chord with i and m fingers; m finger starts slightly later.

Fig. 9 HEAR IT ONLINE www.guitaronemag.com

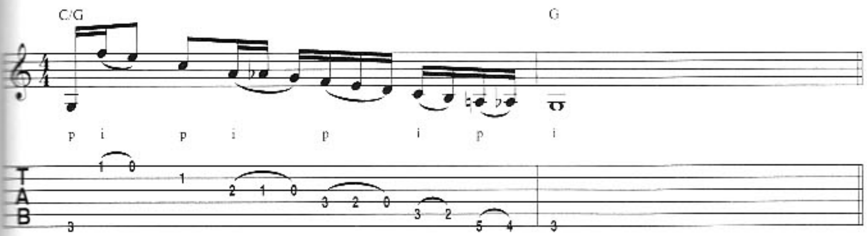


Fig. 10 HEAR IT ONLINE www.guitaronemag.com

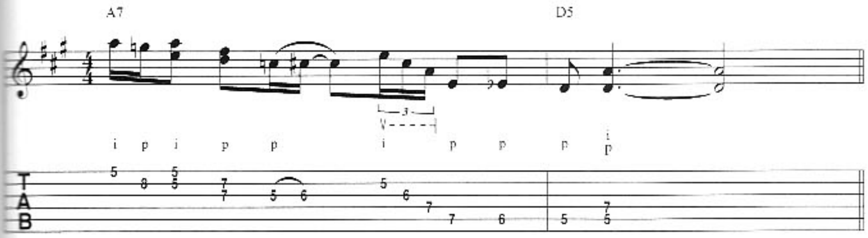
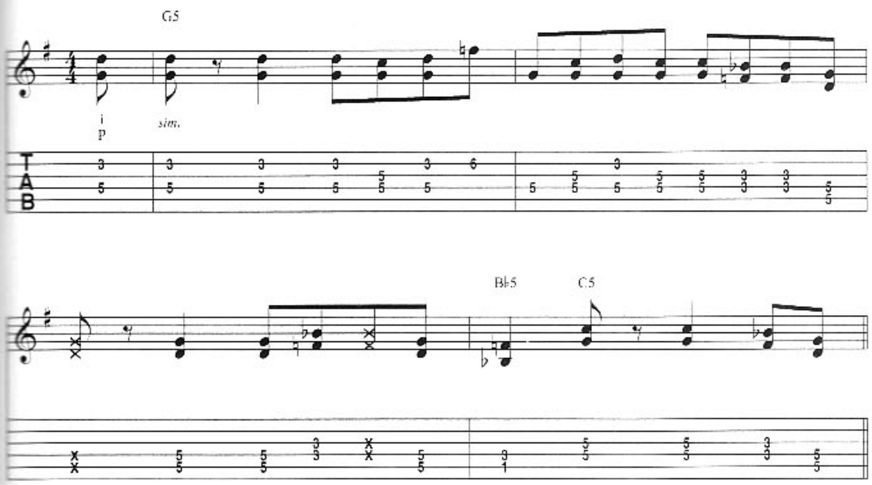


Fig. 11 HEAR IT ONLINE www.guitaronemag.com



your thumb and fingers. You start to drive the thing a little more with your thumb. As you go along, the thumb begins to become more percussive and you start to increase your orchestration on the instrument like Mississippi blues [**Fig. 6**]. The thumb and fingers start to become similar to the left and right hands on a piano.

What happened next was that instead of the thumb just being on the bottom strings and the fingers on the top, I started pushing the thumb up a bit to string 3 and the fingers onto the top two strings [**Fig. 7**]. In addition, the fingers also began pushing down to the bottom strings.

Did you try fingerpicks?
Yes, I went through that, too, with the National. Though they were loud, the trouble was I could not do these kinds of things [**Fig. 8**] with the fingers rolling down the strings [low to high], because if you tried it with fingerpicks, they would just fly off [*laughs*]!

How do string gauges factor in fingerpicking?
Until not too long ago I played with .009s, which are too light. You have to use .010s on a Les Paul. A Strat will take lighter strings, but I like .010s. On the "Jurassic Strat," my 1954, I use big, heavy strings, what I call "stair rods" with a wound 3rd string. Sometimes I use a pick on that guitar when I want that "essence of Strat," or a Shadows-type sound for the movies.

To the "blue note" in between the ♭3rd (E♭) and the major 3rd (E).
Yes, the blue notes, where the blues really is. Somewhere in there where the Delta meets the Thames.

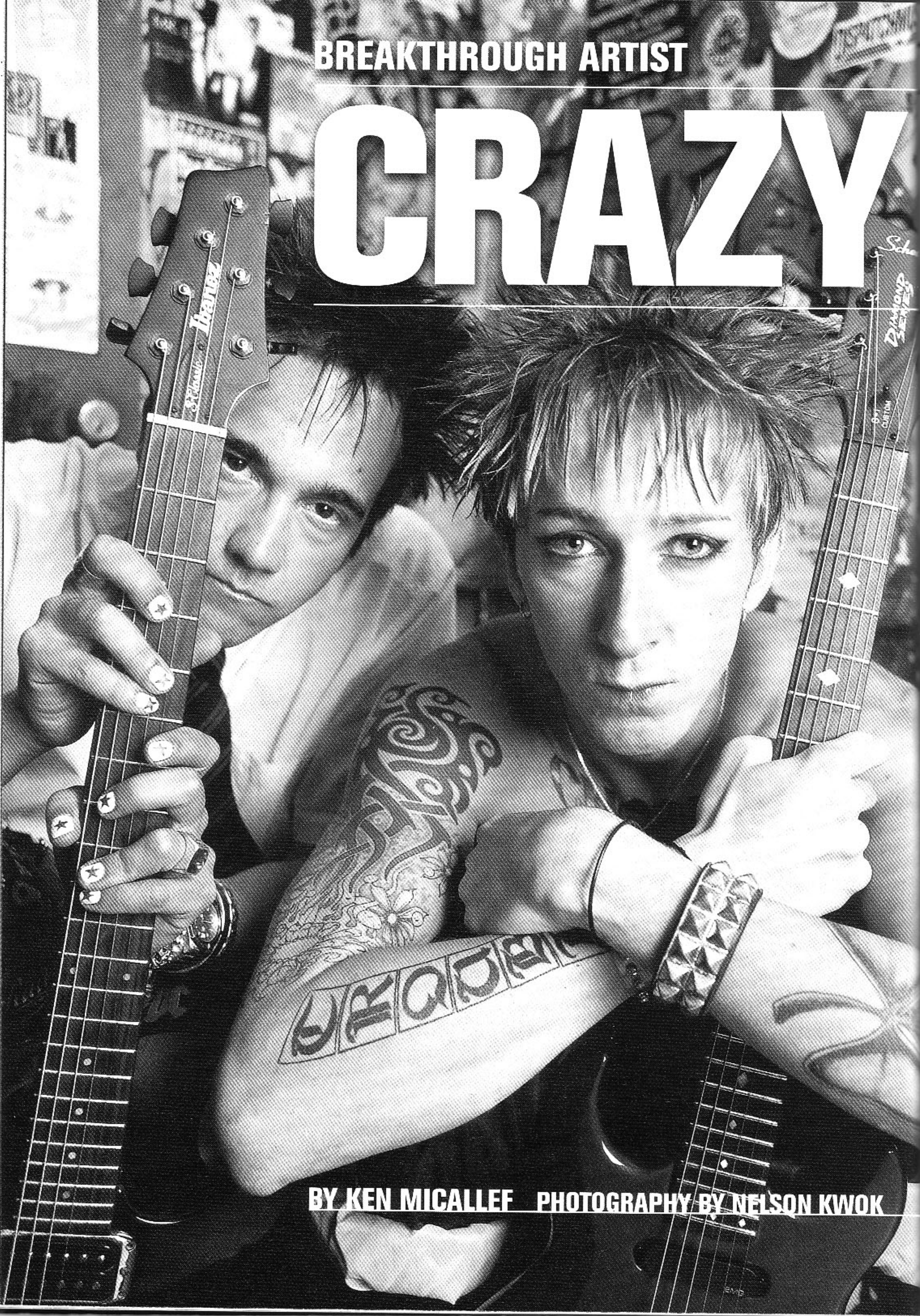
Did you ever get Chet Atkins to show you any licks when you were playing with him?
Yes, I would say to him, "That's great, how do you do that?" and he would laugh and show me. I was very tickled by his little "Jerry Reed stuff" [**Fig. 9**], the "falling down," "water cascade" thing. He also did a great bluesy lick that was almost like a piano [**Fig. 10**].

Chet had loads of licks. I remember once we were recording something in London and we were going to trade off on a "play-out." He had a written list—I don't know how he did it—of licks to play and his ideas were endless. Just when you thought he had definitely run out of licks, he would pull out all these other things to play [*laughs*]!

It seems that the way you have learned has been to absorb all of these influences, but then to always try to find your own way through the music.
Writers will do that. The sponge absorbs and then squeezes it out another way. That's how I've done it, with the scraps that I've learned, and then used them in my songs and guitar playing. A lot of it has to do with the right hand and the rhythm. A good example is similar to the "Money for Nothing" lick [**Fig. 11**]. Without the music [*plays the rhythm on muted strings*] you still have the distinct feel of the tune.

BREAKTHROUGH ARTIST

CRAZY



BY KEN MICALLEF PHOTOGRAPHY BY NELSON KWOK

TOWN

After fighting through recent adversity, L.A. rap-rockers take flight on the wings of their hit single, "Butterfly"

DOES THE OLD ADAGE "LESS IS MORE" APPLY to the contemporary rap-rock band? When Los Angelenos septet Crazy Town delivered *The Gift of Game* in November '99, their hip-hop hustlin' ways and mad-skills raps were obvious. But unlike most hardcore rappers, Crazy Town don't bully you bloody with pelvis-crushing guitar assaults; rather, they pepper your senses with selected string shorts and tasteful dual-guitar slams. For Crazy Town guitarists Antonio "Trouble" Valli, 30, and Kraig "The Squirrel" Tyler, 26, "less is more" stands as their personal power program.

"One of the best effects in any studio is the mute button," says Squirrel, in New York for a sold-out Crazy Town show at Wetlands. "We don't feel compelled to play guitar on everything. There is nothing wrong for a verse to go by without guitar. You don't hear a great guitar part that doesn't stop, that doesn't have a beginning and an end. We use the silence to emphasize the great parts."

"We think in terms of transitions," adds Trouble. "At times, there is no guitar. We think, 'What would be the best way to come out of a breakdown? A heavy riff? A clean riff?'"

While riffs of any style don't exactly abound on *The Gift of Game*, what does is a musical approach to a cliched genre that has enabled Crazy Town to notch three hit singles, moving the band closer to realizing its dreams. First up was "Toxic," with coiling Sensurround bass riffs and a raging, hormonal guitar chorus; then the techno booty-bump of "Darkside," which is laced with choppy, distorted guitars and an arcing squeal of a melody. "Butterfly" was Crazy Town's ace in the hole, replete with the first-ever authorized Red Hot Chili Peppers' sample and an alluring vibe. Throughout *The Gift of Game*, Trouble and Squirrel (who replaced original guitarist Rust Epique) always mix it up, but never to excess.

Squirrel (left) and Trouble

"Like in 'Black Cloud,'" explains Squirrel, "which we wrote with Jay Gordon from Orgy. During the first part of the verse I play this pretty part, then I stop halfway through the verse and Trouble plays a clean, Cure-y guitar part. Then the chorus comes in and we play together."

"And there are times when we trade parts back and forth," says Trouble. "One of the advantages of having two guitar players is that when you really want to have that impact of double guitars, you save it for when you need it. Like in 'B-Boy 2000,' when we rock that chorus, it is full force."

Crazy Town's music is multifaceted, hinting at old school R&B, industrial, ambient, dance, and of course, metal and hip-hop. That wild diversity and the audacious dual-rapping of Shifty Shellshock and Epic Mazur make Crazy Town a seven-barreled bruiser. Uh, did we mention that a couple of the boys served hard penitentiary time before show biz straightened out their act?

"Some of us have done time, some of us had to go to rehab, but that road we took makes us that much more appreciative of where we are right now."
—SQUIRREL

"The guys in this band have gone through a lot," notes Squirrel. "Some of us have done time, some of us had to go to rehab, but that road we took makes us that much more appreciative of where we are right now."

"After we had to leave Ozzfest," recalls Trouble, "a few days prior to going into rehab, I flatlined. I am not proud of that. But if you can't be honest with yourself, at least for drug addicts, there is nothing you can do about anything. Your head will eat itself. Honesty is the only thing that works."

What also works for Trouble is his rig, which consists of Schecter custom-made guitars based on the S-1 Diamond series, with an EMG-81 humbucker in the bridge position and a single-coil EMG in the neck position.

"I also use the C-7, and the five-string Cello Blaster C-5X and A-5X, tuned to 5ths, and a MESA/Boogie Dual Rectifier with a 4x12 cabinet. The company just sent me a new three-channel Dual Rectifier with three separate gain switches. And I have some Ibanez Tone-Lok pedals, a DOD delay, and a BOSS noise supressor." Both players use Ernie Ball strings.

"The three-channel Dual Rectifier is great," adds Squirrel. "In a song where the bridge sounds different, instead of just having two channels, we can get another channel with another tone. You can have chunky-clean, clean, medium-clean, and full gain, whatever you want. And it also has a solo channel, and a boost channel."

And Squirrel's works?

"I play three Ibanez S Classic series guitars. Ibanez mods them for me where my tone knob becomes a kill switch. I also have them set up as five-strings, 'cause that high E string just gets in the way. I also have EMG pickups in the bridge and neck positions. I run them through a series of BOSS pedals—an old Purple flanger, the old green phaser, the blue chorus, and a digital delay—through a MESA/Boogie Dual Rectifier with a 4x12, into a dbx gate. We are a starty-stoppy band, so when it stops we want it dead quiet. And what's cool is that you can buy what we have anywhere; none of it is pre-market or some outrageously expensive thing, unlike some bands that have switcher systems and all that stuff."

Currently riding the growing good-fortune of "Butterfly," a song their label wanted to release before the band was ready, Crazy Town stand a good chance of maintaining their success, if they can keep their game on track.

"Success is about having control over your own career," asserts Squirrel. "It's having the wherewithal to know that if the label released 'Butterfly' first, our 15 minutes would be over fast, and we would be pigeonholed into more of the same. We wanted to be able to make our music, and take the fans with us. It is the gift of game."

WHERE ARE THEY NOW ?

It took the detective work of Holmes, but we did it. In an effort to provide fans of great guitar music an unprecedented anthology of beloved but nearly forgotten players, our editorial staff branched out across the globe–figuratively speaking–with magnifying glasses in hand (also figurative), leaving no stone unturned, no rehearsal space uninvestigated, no web site unsurfed.

What you are about to read is a result of that exhaustive search, pages upon pages of interviews and updates on some of the greatest players of the pop/rock era–from the dawn of rock through many of your favorite hair-metal guys to the lost heroes of the grunge era.

We've also included a must-read, story-ending companion piece entitled "Lost and Found," an index featuring rundowns on over 50 more players. You won't believe who you'll find there! In all, you can feast your eyes on the whereabouts of 100 guitarists. But, then, who's counting? **—The Editors**

NELSON KWOK

1960s

Robby Krieger
{The Doors}

IT STARTED IN 1965, WHEN GUITARIST ROBBY KRIEGER HOOKED UP with an up-and-coming songwriter named Jim Morrison and his new psychedelic rock group, the Doors. With a dark mystique and considerable talent, the band peaked in 1967 when Krieger's "Light My Fire" hit the top of the charts. They flamed out equally fast, when a few years later Morrison, "the Lizard King," was found dead in his bathtub.

For guitarist Krieger, Morrison's death didn't mean his career simply stopped in its tracks. In fact, his years with the Doors were just the beginning. "When I was in the Doors I never really thought about my guitar playing much. I just kinda did it. I hadn't really played that much guitar before; the Doors molded my style of playing because we didn't have a bass player or a rhythm player. I had to fill it all in."

Following the Doors, Krieger played with some pretty heavy-duty musicians in situations that prompted him to reevaluate his own technique and really start learning music seriously. "I never practiced a lick with the Doors," he admits. "Most guitar players in those days were like that. Until the mid '70s I didn't know anyone who practiced. Then I met Larry Carlton and a few others who really inspired me to take it to another level."

Part of his then-new practice regime included changing from playing with his fingers to playing with a pick. "I read this article on Wes Montgomery, which said that had he the chance to do anything over again, he said he would've learned the guitar using a pick. So I decided to start using one myself. It took about five or six years to learn."

To refine that picking style, Krieger still practices frequently, but not on scales. "I find scales make for too-mechanical playing. Instead, I'll learn a Charlie Parker solo or something and practice it real slow and speed up and get faster and faster." Then again, Krieger's so busy gigging, he doesn't actually need to practice much. Sometimes, in fact, he's found that putting the guitar down reinvigorates his approach to the instrument. "A lot of times I'm better off not practicing for a month so the ideas become fresher and I can play them a little sharper."

Those fresh ideas permeate his latest album, *Cinematix*, an intense instrumental affair featuring Billy Cobham, Edgar Winter, and former Zappa bassist Arthur Barrow. "I really feel like there's a bridge between what I played with the Doors and what I'm playing now," says Krieger. "I've done a lot of work to develop my technique, and now I enjoy playing a wider variety of stuff, anything from jazz and fusion to classical and hard rock." It's a far cry from the classic rock material—which also includes "Touch Me" and "Love Me Two Times"—he penned with the Doors.

Currently, Krieger often plays a guitar similar to the Gibson SG he used alongside Morrison, only now Doors fans and acolytes alike will be shocked to hear the skillful sounds issued from it. "I like to surprise people," Krieger says, with a smile. Gear-wise, as his tonal and style spectrums expand, so too has his gear

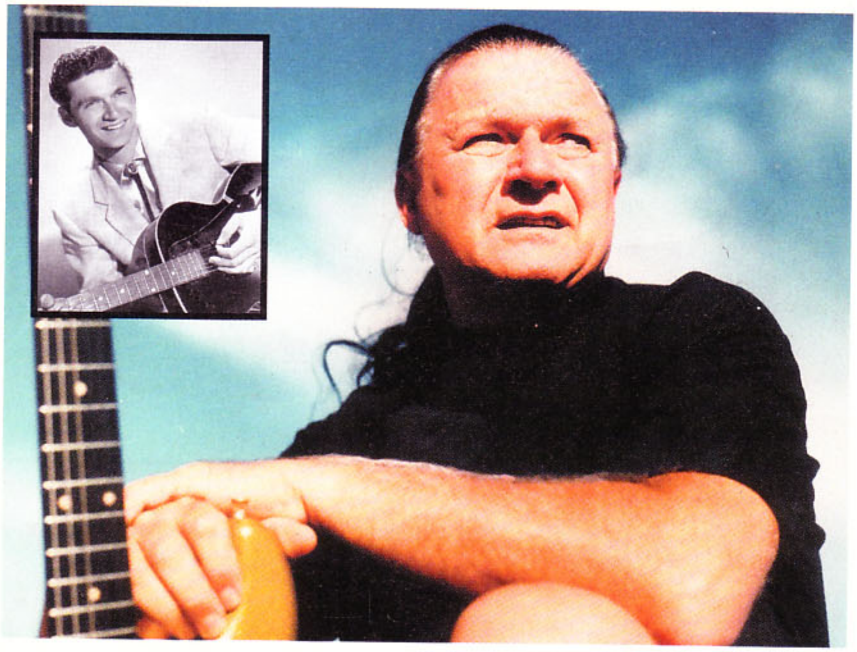
experimentation. "I have a Parker guitar I really like and a Line 6 amp, but I end up going back to my Fender DeVille amp and staying with my Gibson. I found an SG that was similar to my old one that got stolen recently. I'd been using a Gibson 355 for 15 years, and it's always sounded great, but when I started playing the SG again, I really thought it was special." Krieger also uses a BOSS ME-10 multi-effects unit with all the basic effects—reverb, delay, wah-wah—but he often opts for as clean a rock sound as he can attain.

"One reason why the Doors stuff still sounds good today is because we didn't overuse effects," he reveals. "I used a fuzz pedal—that's about it, a Gibson Maestro fuzz. I never used a wah-wah pedal. To get a wah-wah sound I'd put the pickups out-of-phase. We also used echo chambers for echoes; they had those in the studios back then, and it made the records sound great, I think."

"One reason why the Doors stuff still sounds good today is because we didn't overuse effects."
—ROBBY KRIEGER

Despite his advancements as a player, Krieger still leans on some of the old classics. Some of the songs he's written rank among the most beloved in the rock pantheon. "I try not to change the old songs when I play them. I used to change them a lot, into reggae and things like that, but people don't wanna hear that. I realized when I go to see someone play I go to hear the stuff the way they played it."

Chances are, with a recent airing of VH1's "Storytellers," a new record, and a high-profile tribute disc out, Krieger will be trotting out the old stuff rather frequently in his travels. But then, that won't prevent him from continuing the kind of astronomic growth he's seen since those storied days with the Doors. "People that come to see me are either Doors fans mainly or guitar fans. But they all appreciate most of what I do."



Dick Dale

He claims he once played so fast he melted picks, and if it weren't for his technology summits with Leo Fender, we'd have never even heard of the electric guitar. That said, we thought we'd catch up with the "King of the Surf Guitar," Dick Dale.

What's up?
We just finished the Texas leg of our tour. We've done a lot of concerts in Texas, and it's just been phenomenal. We've also been doing the music for several commercials around the world, and we've done a lot of music for Disney.

Any new recording?
For the last five or six years I've been playing the acoustic in the middle of my show. So the next album is going to be half acoustic and half "beast," or electric. We might call it *Beauty and the Beast.*

What are some of your best memories?
When I was younger, they didn't want me playing rock guitar in most venues, and the audience had to wear ties. So once I bought a box of ties and gave them to all the bare-footed surfers who came in. Leo Fender designed the Showman, which he named after me. We were the first to go from 10-watt amplifiers up to 180 watts with the Dick Dale transformer. Because of that, some guitar players say that Dick Dale is the "Father of Heavy Metal."

How much are you playing or practicing these days?
I've never practiced in my life because I'm not a dedicated musician. I'm not a guitar player, and I never said I was. When I get through playing, I go and do something else. I do all of my playing when I'm onstage, and that's why I can't remember how to play half of the songs I just finished recording.

What do you see as your place in history?
Wherever I go is where I'm at. When I die, it won't be in a rocking chair rotting away, it will be onstage with one big explosion and body parts. Sometimes I get to the point where I hurt. The faces I make onstage, that's not showbiz, that's pain. Guitar players play with their fingers, I play with my gut. I've stared death in the face many times, and to really enjoy this, and each moment of being alive, is the greatest moment of my life.

Zal Yanovsky
{The Lovin' Spoonful}

Toronto-born guitarist Zal Yanovsky transformed a clutch of great John Sebastian songs into an uninterrupted stream of hits for the Lovin' Spoonful from 1965 to 1967.

After leaving the group in 1967, Yanovsky issued a solo album, then eventually made the transition into the culinary field, and for years has operated a pair of thriving restaurants in Kingston, Ontario. Just last spring his past came calling, and on the occasion of the Spoonful's "abduction" into the Rock and Roll Hall of Fame, there was Yanovsky, '63 Guild Thunderbird in hand, jamming on stage between Eric Clapton and Robbie Robertson.

How much playing have you been doing?
Not a whole lot. I went over to Norway with John to do a few shows about three years ago, but that's been about it. My chops are more like lamb chops these days.

How were you getting your sounds during those Spoonful sessions?
I used to record mainly with a Fender Super Reverb, which you can really hear on "Rain on the Roof." A lot of bottom and very loud. I also had this great old Magnatone as well. And I almost always went straight in, though live I'd occasionally use a treble booster, which helped make those horrible Standell amps we used sound a little better!

How long have you had that Thunderbird?
Bought it new at Manny's around 1964. I hadn't pulled that guitar out for years until the Hall of Fame show, but it still sounded great.

Don Everly
{The Everly Brothers}

The world would have been a far different place had Don Everly not attached a simple open-G riff onto the front of an unloved country tune called "Bye Bye Love" back in 1957. In doing so, Everly helped reshape the role of the acoustic guitar in rock 'n' roll, and together with younger sibling Phil, the Everly Brothers proceeded to fuse elements of country, rock, and R&B into a parade of hits and influential album tracks. When not keeping tabs on his Everly's Lake Malone Inn in western Kentucky, Don joins his brother for a handful of dates each year, keeping his fingers nimble on his old Gibson Southern Jumbo, his very first guitar purchased for him by his pop back in 1953.

Are you doing anything different with the guitar these days?

I've started writing again in the old thumbpick style, like my dad. Travis picking produces such a wonderful sound.

You've said many times that you and Phil would never record again. Any change?

I'm afraid not. Some things are just better left the way they are. We get together, we perform, and it works. But anything more than that usually generates problems. Nothing is as simple as it used to be.

It's now been a half century since you and Phil began performing together professionally. What's your take on the Everlys' legacy?

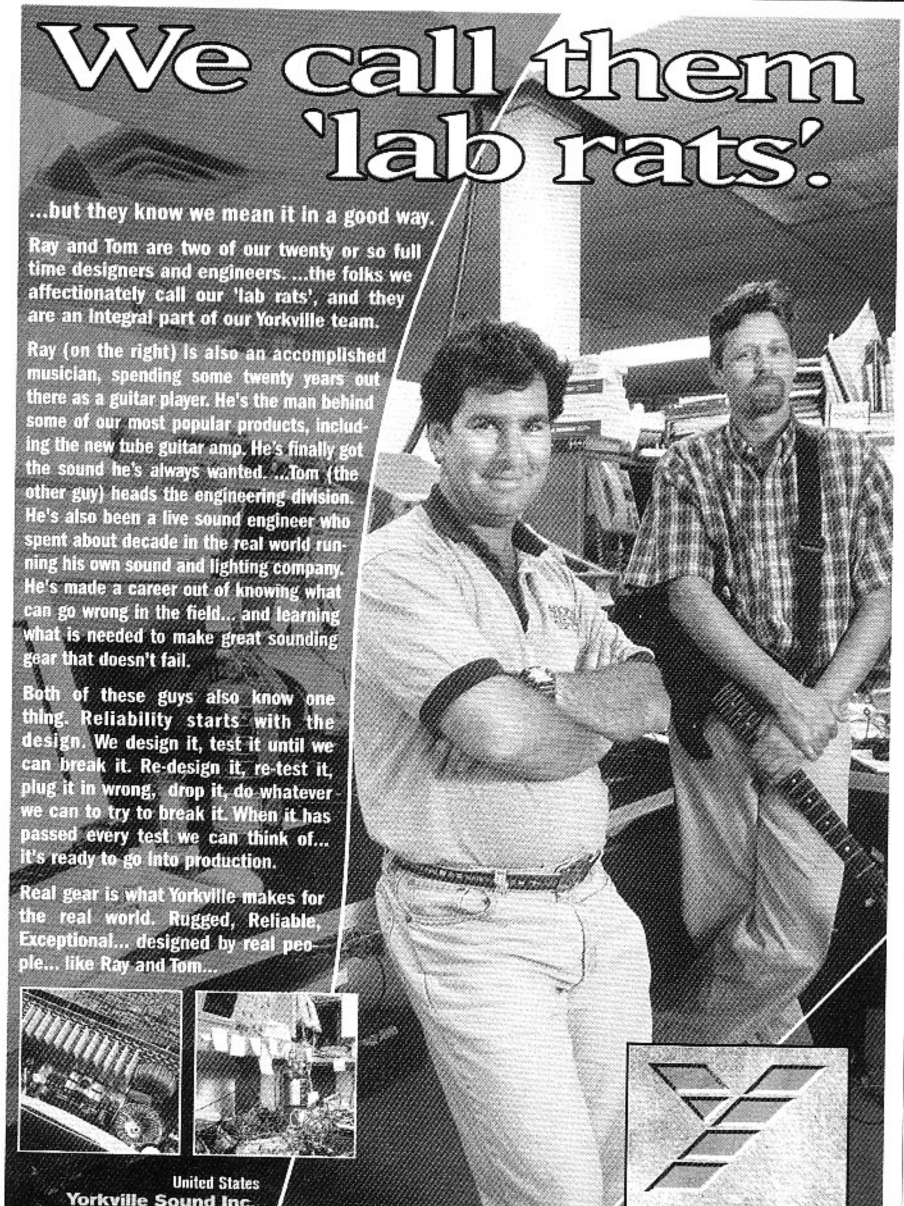
It was an amazing situation. We'd develop the ideas and these great Nashville players would immediately help us commit them to tape. For a while, it was like magic.

Your best songs contain some innovative detuned chord patterns. Have you thought of resurrecting the old G tunings for your current shows?

As you know, it's hard to do in concert. Plus, we got caught up in being "The Everly Brothers," and as a result we've been doing these songs a certain way for a very long time. People expect a certain sound, and that's what they get!

Keith Richards cites your tunings as the forerunner of the Stones' five-string setup. Pete Townshend's acoustic style refers to it, too.

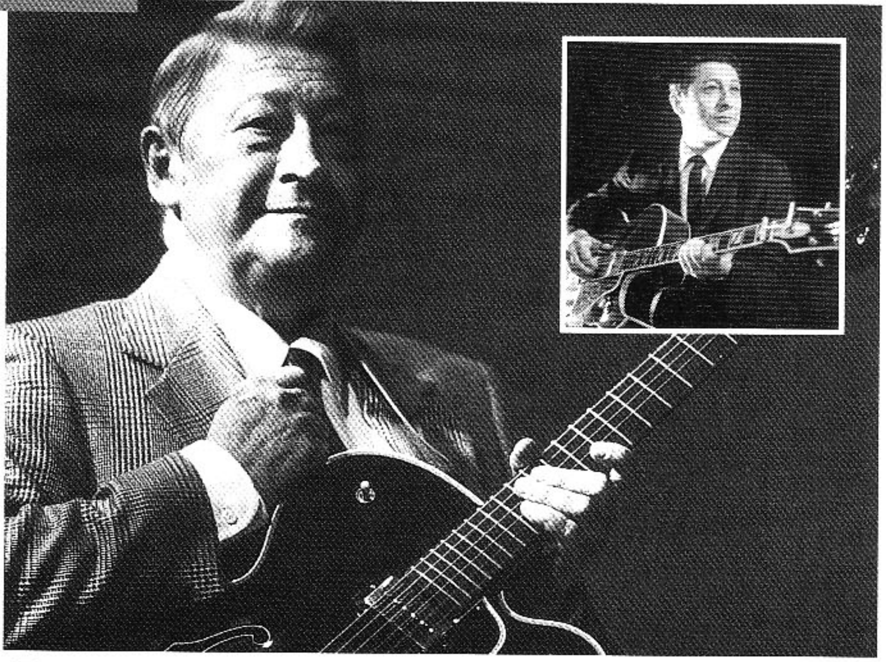
It's amazing that our stuff got translated into the works of the Who and the Stones. We became a part of the English scene as a result later on.



Alvin Lee
{Ten Years After}

It's been quite a while since the fleet-fingered Alvin Lee recorded the six-minute blues-rock monster "I'm Going Home" with his sizzling blues-rock band Ten Years After. Lee, in fact, was one of the first electric blues–inspired players to make speed and agility an issue on guitar. Today, Lee describes himself as being on electric guitar hiatus. "I moved out to Spain. I've been doing what I've always wanted to do; I've been getting into flamenco guitar and classical organ, serious musical stuff I was interested in but never had time to learn."

Besides learning flamenco, Lee's also looking into recording a couple of acoustic-blues sides, touring intermittently on the strength of his past material, and enjoying the memory of a successful career as a guitarist. "I think being able to play guitar and make a living at it is the most amazing accomplishment—and the fact that it has kept going. I've always done what comes naturally in my career. That's the thing with musicians. A lot of them aspired to be rock stars. That's what motivated them, the lifestyle. I've always considered that to be sad."

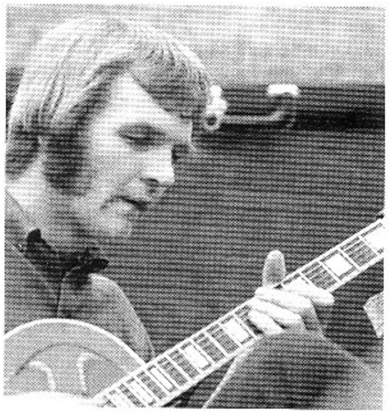


Scotty Moore

Anyone could have made Elvis sound good—but Scotty Moore wasn't just anyone. The most innovative guitarist of the 1950s, Moore blasted his way through "Baby Let's Play House," turned the R&B cover "Money Honey" into a full-tilt rocker, then went completely nuts in the middle of "Too Much." After a long lay-off, the man Keith Richards once called "the midwife of rock 'n' roll" bounced back with gusto during the '90s, reuniting with original Bill Black Combo mates D.J. Fontana and Ace Cannon for the star-studded affair All the King's Men and jotting down his memoirs in the 1999 autobiography *That's Alright, Elvis.*

Jerry Miller
{Moby Grape}

If you'd been hanging around San Francisco's Carousel Ballroom in the summer of 1967, you would have become well acquainted with the mesmerizing sounds provided by Moby Grape guitarist Jerry Miller. He and cohorts Peter Lewis, Bob Mosley, Don Stevenson, and the recently deceased Skip Spence periodically reunited in the years since the band's 1973 breakup. Miller himself has stayed active around the Pacific Northwest, issuing several solo albums, including a live, multi-part



ller

around San
oom *in the*
ould have
n the mes-
by Moby
r. He and
sley, Don
deceased
ited in the
breakup.
ve around
ng several
multi-part

s &
our
ahs!

historical retrospective entitled *Live At Cole's*. These days, Miller straps on the Gibson L-5 for a new five-piece combo named Dai Bando, but the Grape method remains intact.

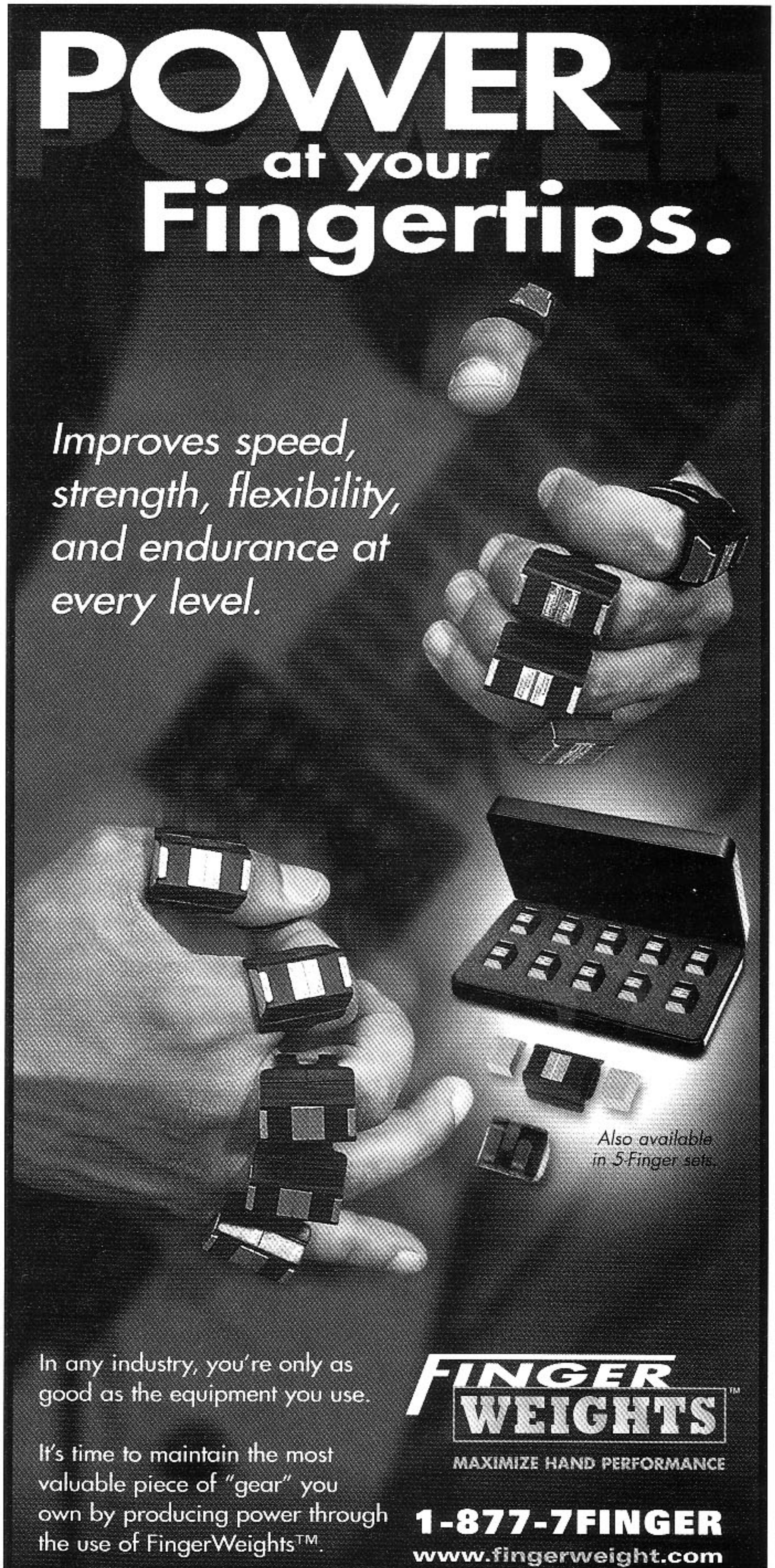
"Skip had this approach to writing: He'd always toss in some little passage that sounded like a mistake but was totally intentional and very cool," says Miller. "But all the Grape's best songs would have these subtle time changes and two or three different musical sections. That's the part I can relate to today." Onstage, Miller totes his '63 Fender Super Reverb through a 4x10 Fender Bassman, the same cabinet he procured back in 1959. "It's the rig I used with the Grape back at the Fillmore. Great reverb, and a nice fat sound."

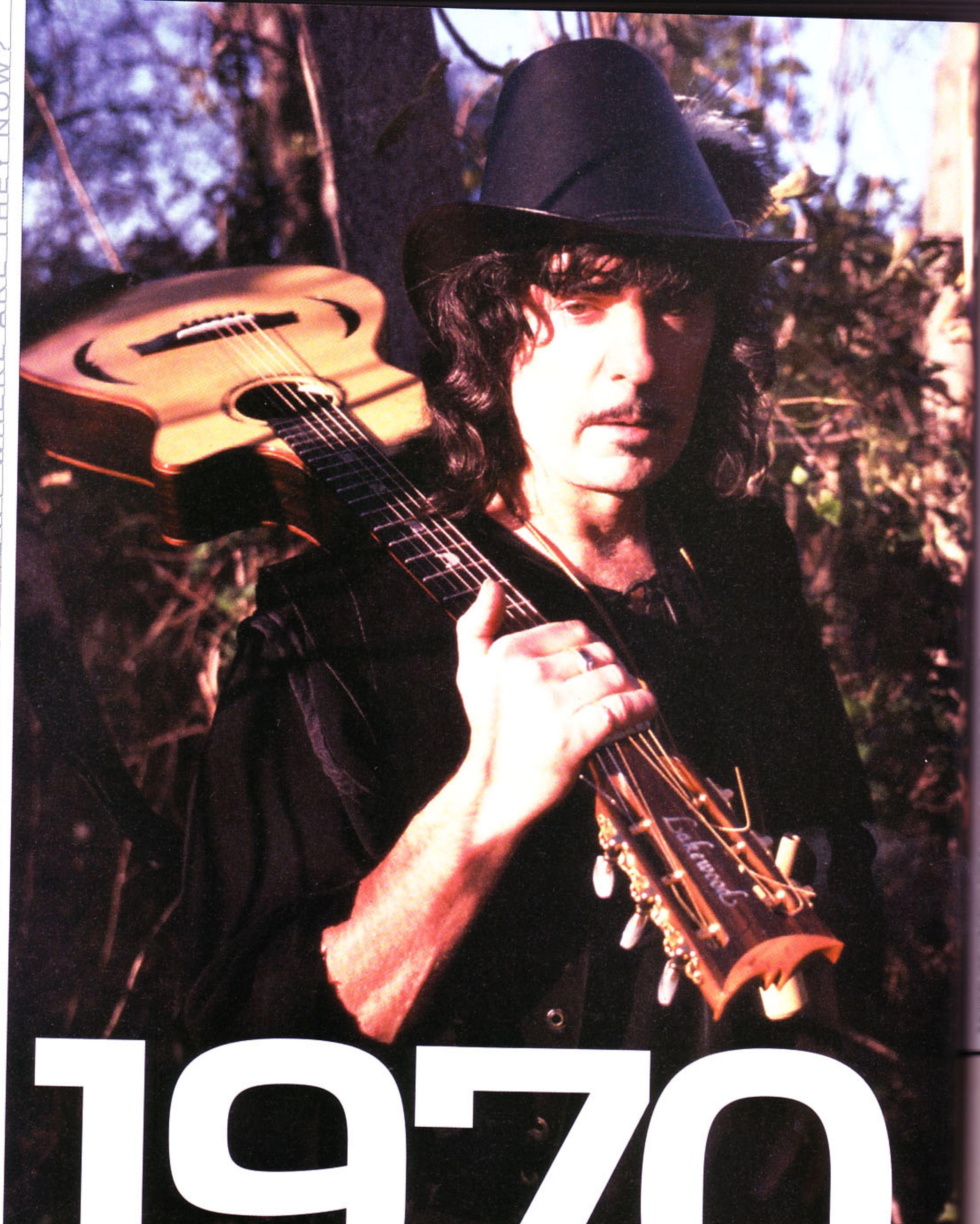
MOORE: EBET ROBERTS; INSET MOORE: MICHAEL OCHS.COM; MILLER: DON PAULSEN/MICHAEL OCHS.COM

David Marks
{The Beach Boys}

In March 1962, David Marks, who lived across the street from the Wilson family, became an "official" Beach Boy at age 14 when he signed the band's first Capitol contract after original guitarist Al Jardine opted for dental school. Though Marks played on all the songs on the first four Beach Boys albums, he left in August 1963—a move that granted him time to focus on his band, Dave and the Marksmen, as well as time to get more serious about his guitar playing. "The Beach Boys was actually a detour from my guitar playing," Marks states. "My first influences were B.B. King and Wes Montgomery, and after I quit the Beach Boys, I found myself going back to that style of music." He studied classical guitar and composition at Berklee and the Boston Conservatory in the late '60s.

In 1997, Marks was asked to rejoin the Beach Boys when it became clear that Carl Wilson, who was suffering from cancer, could no longer participate. Ironically, two years later, a health problem would also prompt Marks' exit from the band. Today, a healthy Marks has several projects on his plate. "I'm in the process of recording a new CD titled *Somethin' Funny Goin' On*, which should be available mid January. I also plan to release old Dave and the Marksmen material from the mid '60s." Sound clips for most of this material is available on his web site, *davidleemarks.com*.





1970s

Ritchie Blackmore
{Deep Purple}

IN A MUCH-PUBLICIZED DEPARTURE, RITCHIE Blackmore left hard rock, left Deep Purple, left Rainbow, and turned to the music of the Renaissance. But before his exit, Blackmore put an indelible stamp on the state of hard rock, at one point entering into the Guinness Book of World Records as the earth's loudest rock band, at another writing a song called "Smoke on the Water." Perhaps you've heard it? In between, Blackmore's written a few guitar gems, including classic deep cuts like "Woman from Tokyo," "Space Truckin'," and "Burn."

Now, Blackmore has, at least temporarily, left hard rock for the minstrelsy of medieval expression. Over the past four years, he's laid down his Strat in favor of more acoustic work, interpreting music and melodies from the 16th century. It's a far cry from the primal madness of *Deep Purple Mark II* (Paice, Glover, Gillan, Blackmore, and Lord), but it's keeping Blackmore and his bandmate/wife, Candice Night, extremely busy touring Europe and Japan. They've recorded two discs and have already planned the next one, *Fires at Midnight*, to be out this spring.

"I've wanted to do this for the last 25 years," says Blackmore, "but while I was doing the heavy rock thing I didn't really have time." The guitarist, whose fascination these days is more with zithers and crumhorns than with the comparatively mundane guitar-bass-drums configuration, has bought into the medieval music and its mannerisms whole hog. "It's very mystical, magical music, and it's music that is very refreshing for me. I particularly like the modes from the 1500s—the music suggests a more simple time. It was music that was played for the sake of music, and not commissioned by a record company. It's natural and organic, which I like, but it's the progressions and modes that get me going—it's like a drug. Once you get into it, you can't put it down. We attend a lot of Renaissance fairs around the country, and in Europe as well, and there's a big movement into this type of music. It's back to the basics, but some of it is very tricky to play; it's not simple—you can't just plug into a Marshall, turn up, and play a blues."

Blackmore first heard this music in the early '70s in London, the home of much Renaissance tuneage. "Consequently, my record collection has become 90 percent Renaissance music. Although I was content to play the rock side of how I felt, I was listening to the Renaissance music when I had time off. It's quite a surprise to me that it's gone this way, because I never intended to play this music."

Just as he was with his rock vocalists, Blackmore's quite demanding with his current Renaissance singer, even if she happens to be his wife. "When I pick out a vocalist—whether it's Ronnie Dio, Joe Lynn Turner, David Coverdale, or Candice—they have to be able to sing a melody. Sometimes I love melody to such a point that it can be like therapy. When I was in Deep Purple, Ian Gillan would sing not so much a melody, but a feeling or an attitude. It's great if you're into that, but I find it hard to relate to a vocalist who doesn't sing a particular melody—it's like a drummer playing out of time."

Still Ritchie looks back fondly on his storied career. "When we first started Deep Purple in 1968, it was a nice time. I came over from Germany and met Jon Lord. We were called Roundabout for about three weeks. We thought the whole thing would last six months, but we were getting paid, and having a good time. I remember when we did the California Jam for 250,000 people in '74 with David Coverdale singing. That was quite a day."

Professionally, Blackmore insists he would have done little differently. "I'm a moody, lazy guitar player who has spurts of playing well. I can be my own worst enemy. I only feel comfortable talking about myself if I'm in a bar, or if I'm drunk. It's better to have a steady reputation as a guitar player than to be in a 'big' band that is nothing in a couple of years."

Blackmore still plugs in occasionally and rips off some rock riffs, a fact that may put many of his minions at ease. "I miss the hard rock progressions, but I think they'll come around again—good old-fashioned hard-rock guitar playing."

Today, Blackmore has two styles of playing: plectrum with the electric, and fingerstyle on acoustic. "I'm practicing hard on the fingerstyle. I'm lucky because I had that technique down a long time ago, and it was just a matter of brushing up on it. I'm more comfortable playing fingerstyle now than I am with a pick."

The perfectionist that he is, Blackmore is constantly challenging himself as a player. "You have to take a chance to do something different, and not stay with the same old secure safety net. I'm trying to stretch my technique. I was very frustrated playing rock 'n' roll. You can only play one type of music for so long. I needed to get away from it, and look at it again. When I listen back to the old records, I still hear things that I should have done better. I'm always going around miserable, trying to play better than I am."

Rick Derringer

"All American Boy" Rick Derringer has been a phenomenally successful guitarist with a number of bands (The McCoys, Edgar Winter Group, et al.) as well as a solo artist ("Rock and Roll Hoochie Coo") and a session player (Steely Dan).

What's up these days?

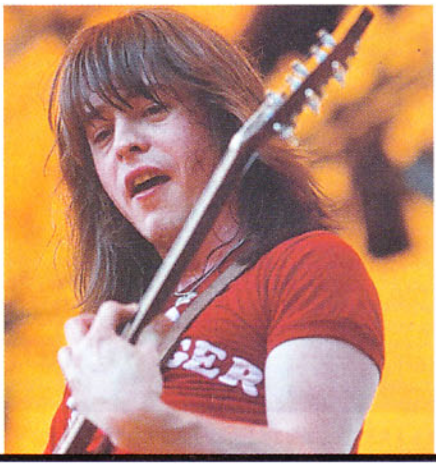
For the past five years I've been recording albums with the Blues Bureau International label. I've done four blues-type records for them: *Back to the Blues*, *Electra Blues*, *Blues Deluxe*, and most recently, *Jackhammer Blues*.

I just finished a rock album with Carmine Appice and Tim Bogert. We'll probably call it DBA, but we haven't officially settled on a name. We will release the album worldwide in the first quarter of next year.

I have a trio that plays about a hundred shows a year. My concerts include material from the McCoys, the Derringer years, the Blues Bureau projects, and a couple of the things that aren't on record yet.

I'm also working on a project that will include, on one CD, the best of the McCoys, along with the best of the Derringer solo records.

And I've started work on a smooth-jazz album. I've been into smooth jazz since the White Trash days, now I feel like it's time to make an album.



Do you spend much time with your guitar?

I still practice, and when I play around, I'm usually writing at the same time. There are a lot of really good exercises to build dexterity, and to keep everything working well. I still do those exercises when I first pick up the guitar—especially for gigs. I take a ritual shower before we play. I like clean hands and a clean guitar.

What are your best memories?

In a 35-year career it's hard to say. When "Hang On Sloopy" came out, we got an opportunity to tour with every cool band in the world, and have done so since.

Jimi Hendrix and Stevie Ray were friends of mine; I played with both of them a lot of times. I opened for the Rolling Stones for the whole 1966 American tour, and I opened for Led Zeppelin for the last two shows they played as a band.

I played on most of the Steely Dan records—"Rikki Don't Lose that Number," slide guitar on "Show Biz Kids," and the leads on "Chain Lightning." So I've got to look back and say, "I've had a great life." *(www.rickderringer.com)*

Craig Chaquico

{Jefferson Starship}

After joining Jefferson Starship on 1974's *Dragonfly* and playing on every album, tour, and video with the band until 1990, Chaquico hung up his electric guitar and picked up an acoustic. The reason? His pregnant wife considered it a distraction to his unborn baby. Today, the once battering electric player records exclusively instrumental acoustic music. His latest album is called *Panorama* (Higher Octave).

Tell us about your music.

I love doing instrumental music that hopefully speaks to people's hearts in the universal language of music, and I hope I can do it in an entertaining way. I think the sound sometimes lies somewhere between magic and medicine, between the top of K2 and a hammock, and between classic rock and smooth jazz.

What is your greatest career memory or accomplishment?

When I was in high school, my English teacher heard me play guitar and asked me to join his band. Everyone in that band was at least 15 years older than me and had day jobs but played with a rock band at night. I had to glue on a fake mustache and lie about my age to play in the bars and night clubs with these guys in Northern California in the late 1960s. Grace Slick and Paul Kantner heard me play with these guys and asked me to play on one of their solo albums, *Sunfighter*. I did my first recording session with them on my 16th birthday in 1970 as a studio guitarist. I eventually played on albums with some of my favorite musical heroes, like Jerry Garcia, Graham Nash, David Crosby, Santana, etc... I thought to myself, "Wow! I'm recording with all these rock stars now! I must be a rock star, too!"

Have there been changes in your approach to gear?

I've been working with Carvin designing another acoustic-electric. I just used their studio equipment along with both their electric and a new acoustic-electric guitar design to produce a new song on my *Panorama* CD called "Cafe Carnival" that just went to # 1 in the U.S. on the smooth-jazz radio charts. Also, Carvin said they will plant a tree for each one of my guitars they make. *(www.craigchaquico.com)*

Elliott Easton

{The Cars}

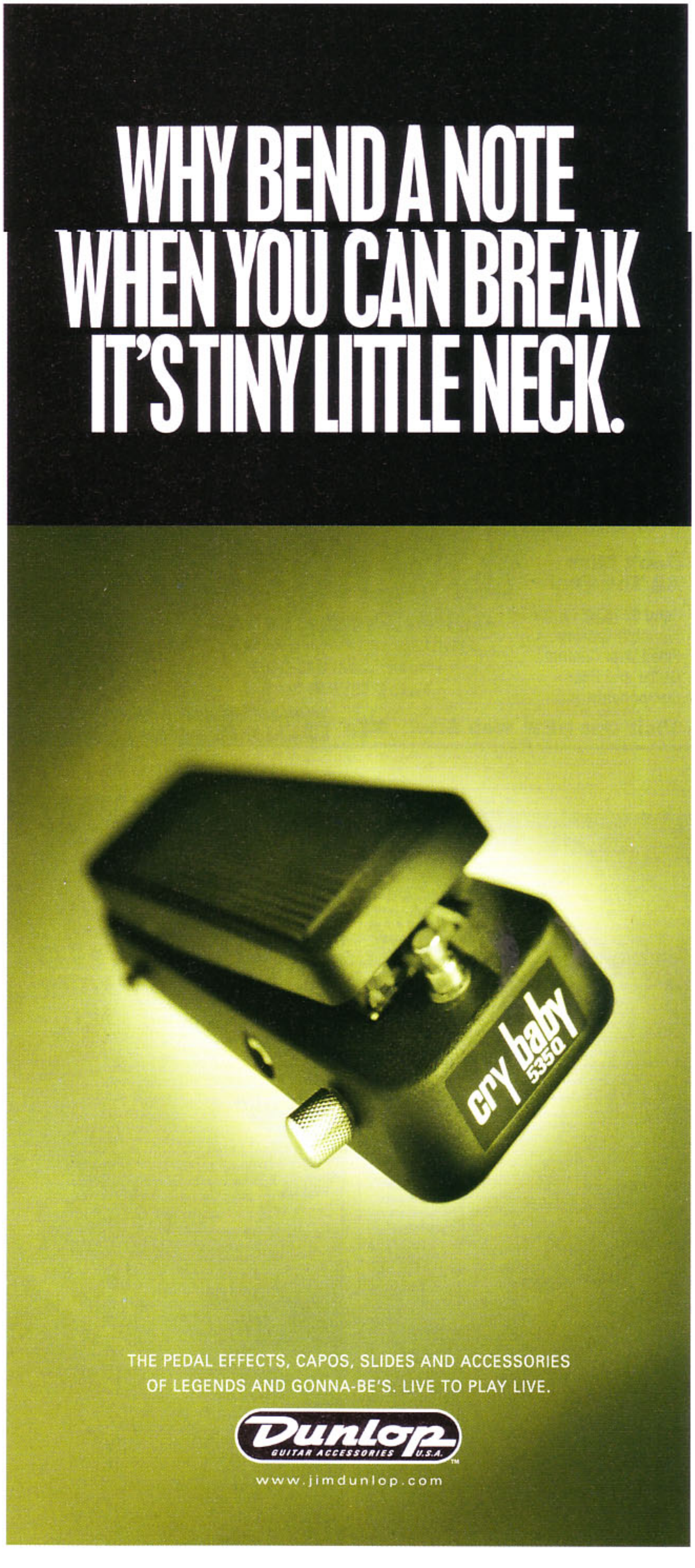
It still happens. The Cars have been broken up for 13 years now, and you can still find Elliott Easton and company on music television. It's a credit to Ric Ocasek's writing and Easton's phenomenally melodic playing, which is among the sharpest in the history of modern pop.

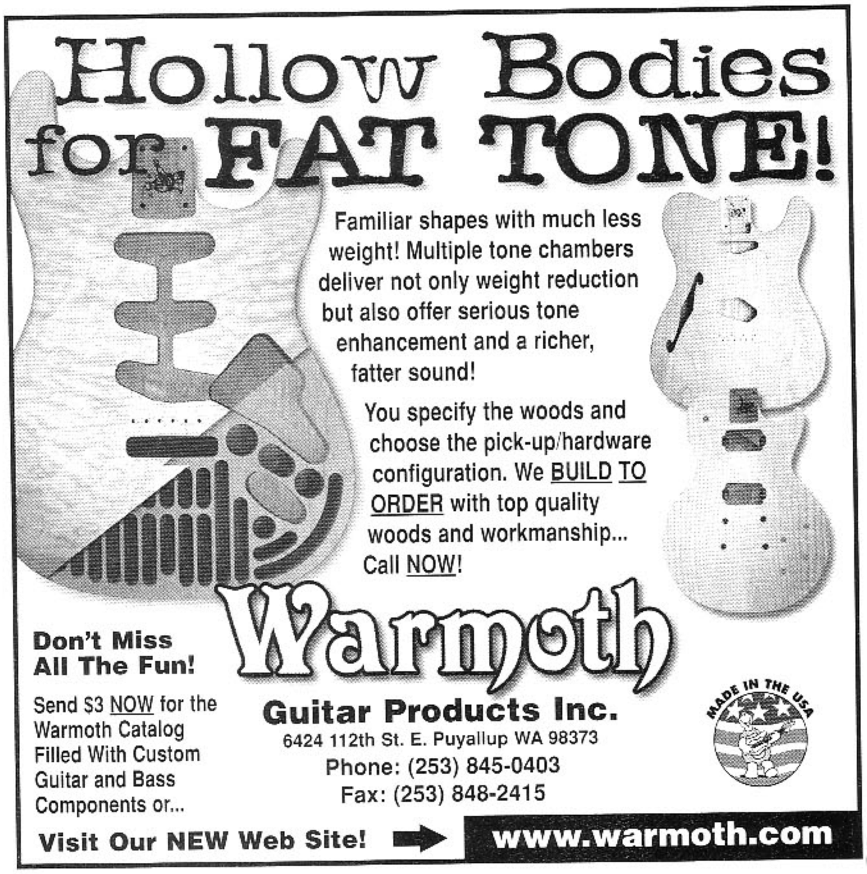
NEIL ZLOZOWER

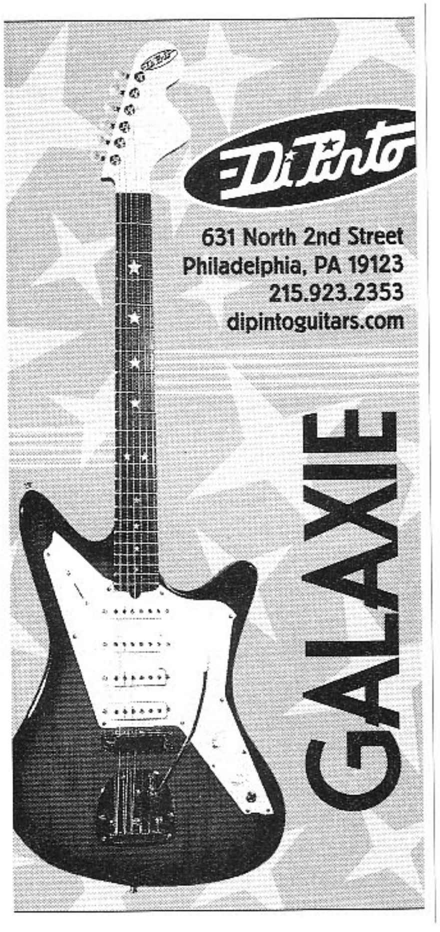
What's going on with you now, Elliott?
For the last six years, I've been playing with Creedence Clearwater Revisited with two of the original members, Stu Cook and Doug Clifford. We do about 100 shows a year. I also do some musical supervision on film, and some composing as well. I did the end title credit song for *Jackie Brown*, which was called "Monte Carlo Nights." I do some session work, too, and I've got my own signature model Gretsch guitar. I'm busier than I was for most of my time with the Cars. With the Cars, we'd make a record and do nothing for two years. We never toured much behind our records because some of the guys didn't like the road.

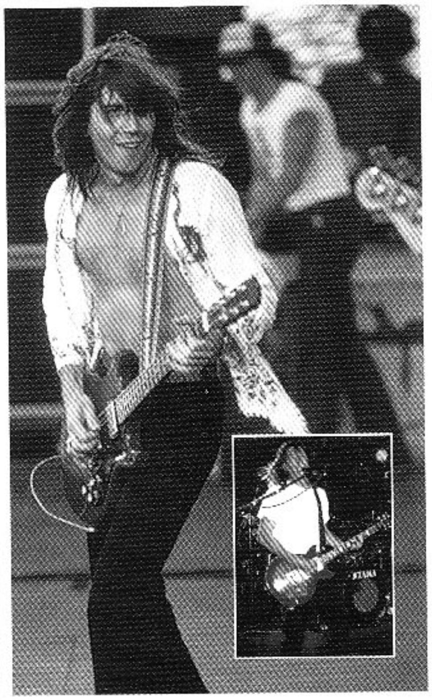
How would you describe your playing these days?
I like great ideas more than amazing technique, and I like clean lines. People say it a lot, but there's something to be said for playing the melody. Some people take a solo in a song, and it doesn't even lead off from the vocal. If you listen to George Harrison or James Burton or other great players, they'll take a great solo, but somewhere in there they'll echo the melody or begin with the melody and take off from there. I've always been drawn to that. What kills me is that perfect note.

What are some of your favorite career memories or accomplishments?
There were so many highlights—Live Aid, winning MTV's Video of the Year, being nominated for a Grammy, being on the cover of *Rolling Stone* twice, and having all those people know our music. I was able to put my parents in a limousine and have them come see my band at Forrest Hills Stadium. It's everything that a kid sitting in his bedroom trying to play guitar hopes for.









Pat Travers

Classic blues rocker Pat Travers recorded his first album in 1976. Twenty-five years later, Travers is still workin' it, recording albums and spending months upon months on the road. His latest disc, *Don't Feed the Alligators*, is out on Mike Varney's Blues Bureau International.

What have you been up to lately as far as recording, gigging, or playing?

We just finished recording three or four brand new studio tunes. We also recorded a show live back in August, and are looking to release some live stuff. I'm currently looking for a label. If somebody doesn't bite on it, then I fully intend to release it myself via the Internet. As far as gigging, we did a lot of shows this year.

Do you have a practice routine?

I've just been doing a lot of arpeggios and scales to try and get a little faster. I've never been a real fast guitarist. But I'm pretty sharp when my chops are up, and that's important because you never know who's gonna call.

Do you have any career memories or highlights that stick out in your mind?

I played with B.B. King at the '82 NAMM show in Chicago. I closed my eyes and just tried to play as soulfully as I could. When I opened my eyes, B.B. was looking at me smiling, and I just felt amazing. I guess I was lucky when I was just starting out, all the greats were out there for the first time, like Jeff Beck, Jimmy Page, Jimi Hendrix, Johnny Winter—all these guys were new and young. You could hear two or three notes and you knew exactly who you were listening to.

Where do you see yourself as a guitar

player, in terms of your place in history?
Well, I'm always kind of amazed that there are some people who refer to a kind of "Pat Travers sound," which I'm not really sure what that is. I'm just a guy who tried to be soulful and had some highs, and just stuck it out. *(www.pattravers.com)*

Steve Hunter

Collaborations with everybody from Lou Reed to David Lee Roth, along with a touring stint with Alice Cooper in his infamous "Welcome to My Nightmare" tour, have helped Steve Hunter become one of the go-to guitar guys in session rock.

What are you up to right now?
I just got off the road. I'm trying to get myself set up and in the frame of mind to write. It's going to be instrumental music again. I have this great love for instrumental music. I still think there is an instrumental hit record out there somewhere.
Who did you tour with?
I was on the road with Tracy Chapman for the last year. I hooked up with her in 1996 when she got invited to do the first Lilith Fair. When I'm playing with her on the road I also get to play Dobro and mandolin. I have this high-strung Taylor and use different kinds of textures and subtle sort of things. But most of the live stuff I've done has been with Alice Cooper, Peter Gabriel—some blues.
Do you still practice?
I do a lot of practicing before the show. It goes from noodling around to keep your fingers moving to more structured practice. There are some chordal things I've learned. I used to do these dominant 7th chords exercises. They keep your hand moving smoothly up and down the fretboard without it being a scale kind of thing. It's something I use when I teach, because it teaches you a lot about chord structure.
What are your favorite career accomplishments?
The intro to "Sweet Jane" [Lou Reed] seems to be the one thing that everybody really remembers. I liked the way it came out on the record because it was so loose and we didn't overdub anything or fix mistakes. There is a certain vibe about the way that band played that particular piece of music and on that record. I would point to the stuff I did on "Solsbury Hill" [Peter Gabriel] because that is another one of the things that I did that was a real challenge to do. I really enjoyed doing it. There's also some stuff on David Lee Roth's *A Little Ain't Enough* album. I co-wrote some songs on there with David and Brett Tuggle. There's a song called "Dogtown Shuffle," which is a real groove-oriented song.

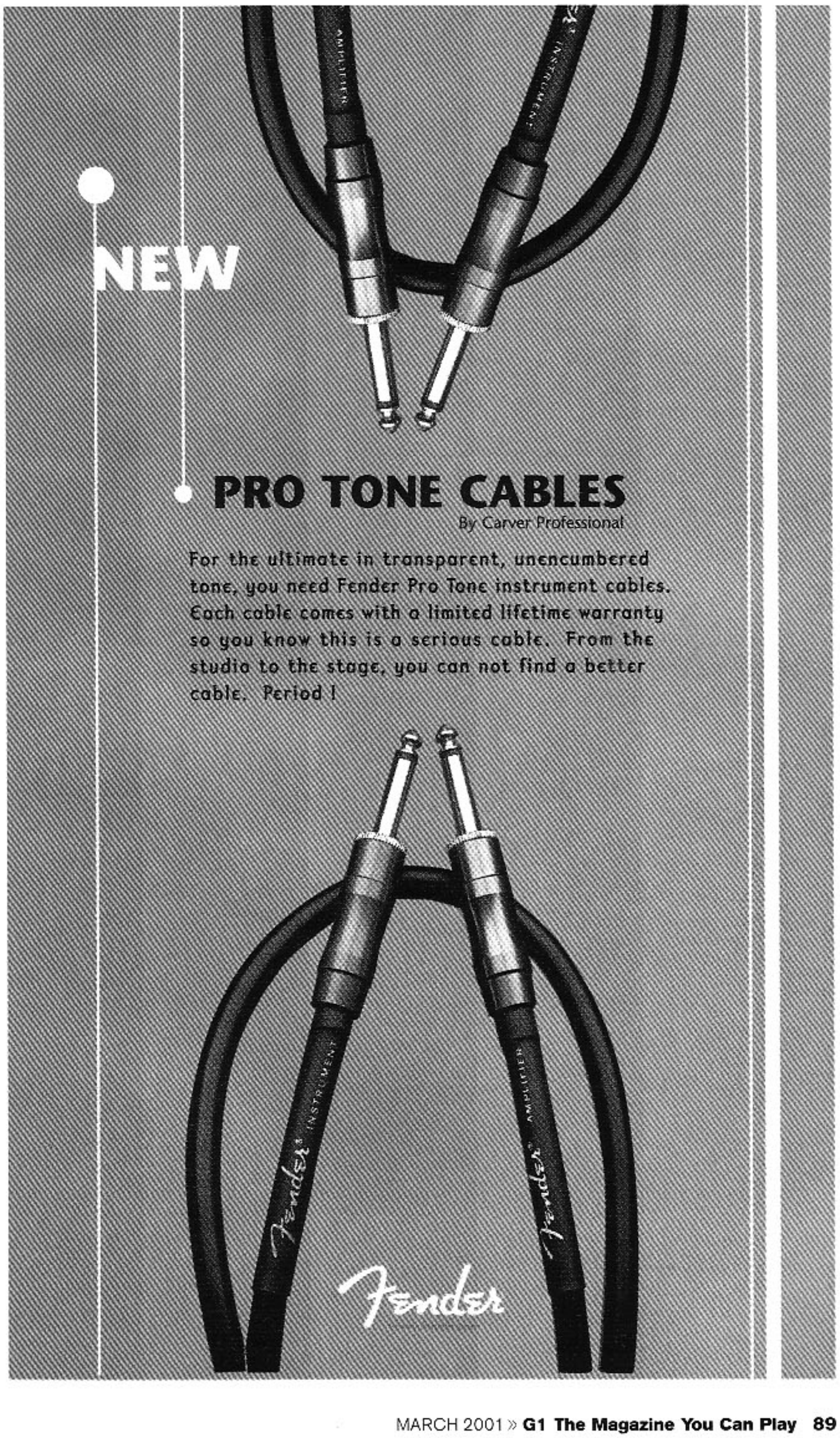
TRAVERS, TROWER: NEIL ZLOZOWER

Robin Trower

First with psyche-prog rockers Procol Harum ("Whiter Shade of Pale") and then as a solo artist, Robin Trower has had an illustrious career as a guitarist. To this day the Hendrix acolyte enjoys the kind of vital acclaim his first solo hit, "Bridge of Sighs," could only hint at.

What have you been up to?
I just finished some extensive touring of the states during the last few months. I might be going down to tour in Brazil and Argentina next year, as well as to Germany to continue to promote the new album, *Go My Way*. I wanted it to have a deep vibe and a real sense of performance about it. I worked very hard on getting the tone right on this album. The guitar sounds are split, with one signal to a '69 Marshall and the other to a new Fender Twin. I also use the Deja Vibe from Fulltone.

Were you trying to stick to your blues roots on the album?
Well, that's my food and drink—



the blues, R&B, and blues-rock. Whatever is on the album is just what I play naturally. What I'd like to do next is put together a bigger band and record all the stuff live in the studio, with more jamming and multiple soloists.

Do you still practice?

I play mostly for my own amusement, and out of that some songs will take form. The first thing I do when I pick up the guitar is play a slow 12-bar blues, and that seems to set me off and get the creative juices flowing; I seem to connect the fingers with the brain if I do that first. It's very important to get the heart involved, and to not just be playing with the mind.

What moments in your career stick out the most?

I suppose being top of the bill at Madison Square Garden with Procol Harum in the '70s is a great achievement. You always tend to think that your best thing is yet to come. *(www.trowerpower.com)*

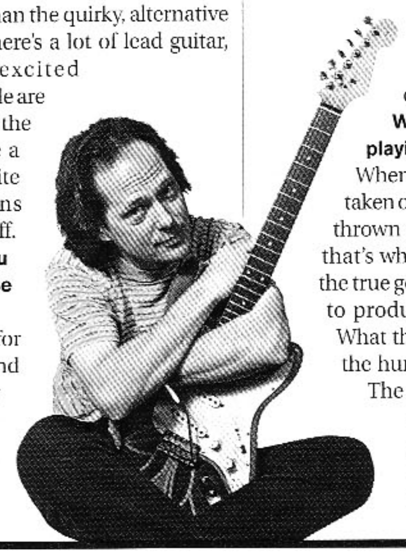
Richard Lloyd

{Television, Matthew Sweet}

Most aficionados of the guitar know NYC axemeister Richard Lloyd from his work in the seminal alt outfit Television with Tom Verlaine. Still others know his work with Matthew Sweet, especially on that songwriter's essential *Girlfriend* disc.

What have you been up to lately?

I think this new record of mine is a bit harder and more rock than the quirky, alternative Television stuff. There's a lot of lead guitar, which I'm very excited about. A lot of people are going the route of the Internet, so I have a pretty good web site with guitar lessons and some other stuff.



How much do you get to practice these day?

I've been teaching for a couple of years, and that has really improved my chops. If you have people coming back every week who are pretty good themselves, you have to keep on your toes to stay ahead of them. Practicing used to come in spurts, but for the past couple of years I've been doing nothing but playing guitar. I get out of bed and I'm playing guitar. I pick it up probably 40 times a day, for a few minutes at a time. I'm in a really good place, and I'm playing the best I ever have in my life.

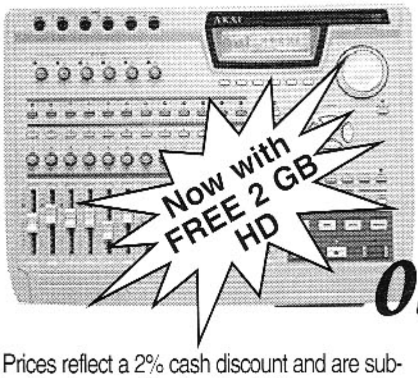
What are some memorable career highlights?

If you stick around long enough, you have ups and downs, as if you were a cork on the ocean. Just being in Television in general, and being part of that late-'70s scene was pretty fantastic. One time I played RFK stadium with Matthew Sweet in front of 50,000 screamers.

What is your approach to lead playing?

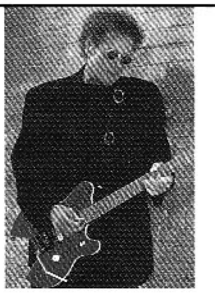
When I was a kid, if I could have taken out the solo, and looped it, and thrown away the rest of the song, that's what I'd have done. I think that the true genius of lead guitar playing is to produce a fundamental melody. What the lead guitar can do is what the human voice can't accomplish. The melody is a motif, and you always remember it. Fast playing is a nice skill, but I go to the circus once a year. *(www.richardlloyd.com)*

We Buy Used Gear!
www.SHREVE AUDIO.com
1-800-214-9222
The Best Prices on Earth and in Cyberspace!
Specializing in digital recording and the latest in music technology!
Visa, MasterCard, AmEx, Discover accepted
1200 Marshall st
Shreveport, LA 71101
www.shreveaudio.com *Everything You Need From Start to Finish!*
STARTING AT $699
AKAI DPS 12 v2 AND GLYPH CD-RW Bundle
Call! Limited Time Only!
MACKIE.
ART
SHURE
ALESIS



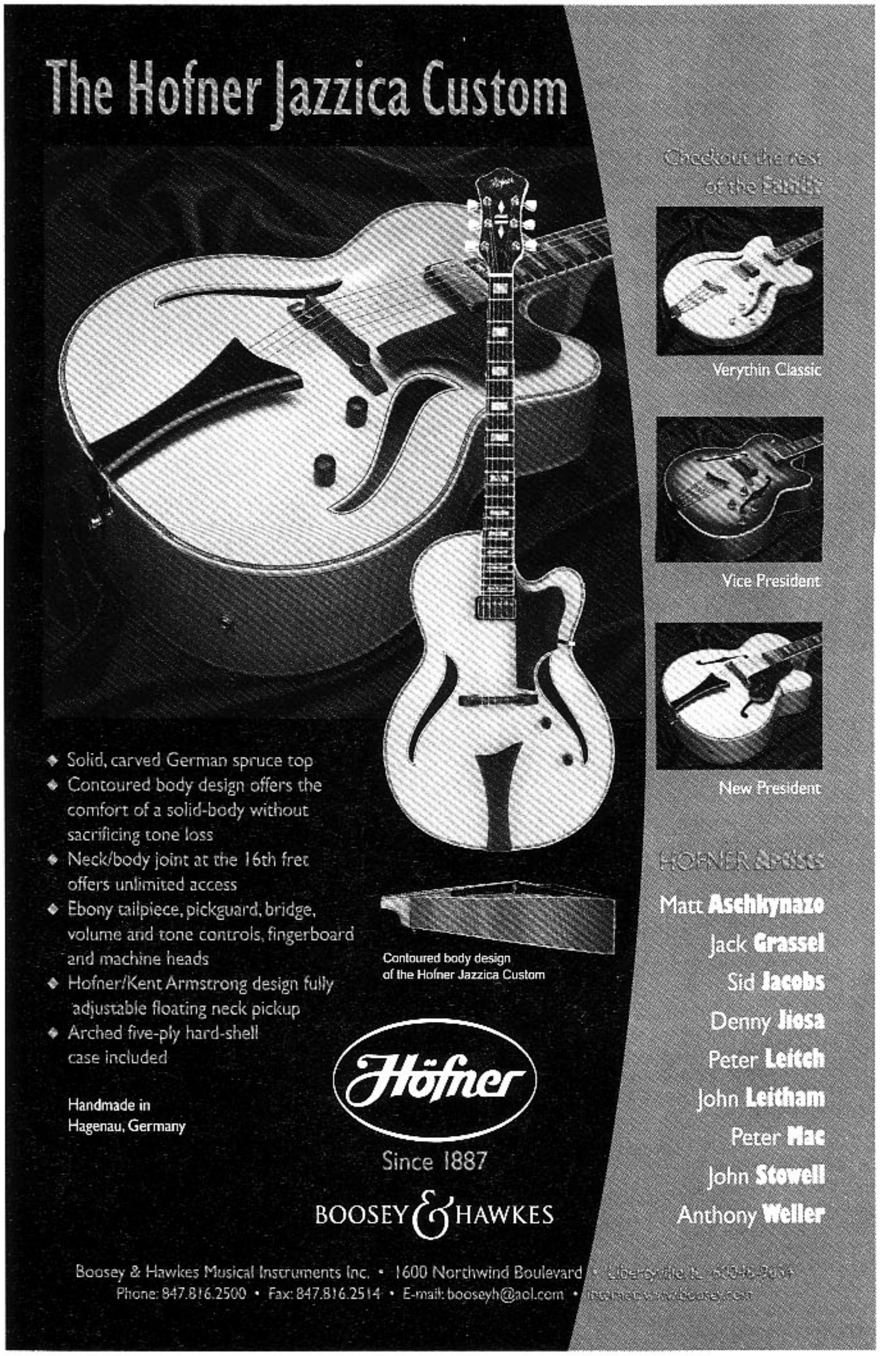
Glyph Cd-R Burner
6X4X24, Toast & Adaptec
Software Included
DigiDesign 001
audio-technica
Marshall Mics
TASCAM
ampeg
Danelectro
ONLY $999! For Both!
SANSAMP
Prices reflect a 2% cash discount and are subject to change without notice. Returns are subject to a 15% restocking fee. Not responsible for typographical errors.
If you're buying any of these products- and you're not calling Shreve Audio- YOU'RE PROBABLY PAYING TOO MUCH!

Leslie West {Mountain}



The mountainous man responsible for one of the nastiest guitar rock songs of the '70s in "Mississippi Queen" remains as busy as ever. "We just finished up with Peter Frampton in Pompano last week," he says. "I just started up a production company with a partner called Fatheads. We're producing a heavy metal group for Atlantic called Clutch. I have this Internet company called Hitthebeach.com, and it tells guys where the nicest looking women are on beaches all over the world."

Mountain fans will be happy to know that West isn't through with his old mates. "Felix, Corky, and I had some songs recorded that hadn't been released before, so we had them remixed, and they sound really good." Beyond Mountain, West recalls some of the good times. "Playing Carnegie Hall with Jack Bruce and Corky was a highlight. And I finally met Eric Clapton. He's really the one who got me going."

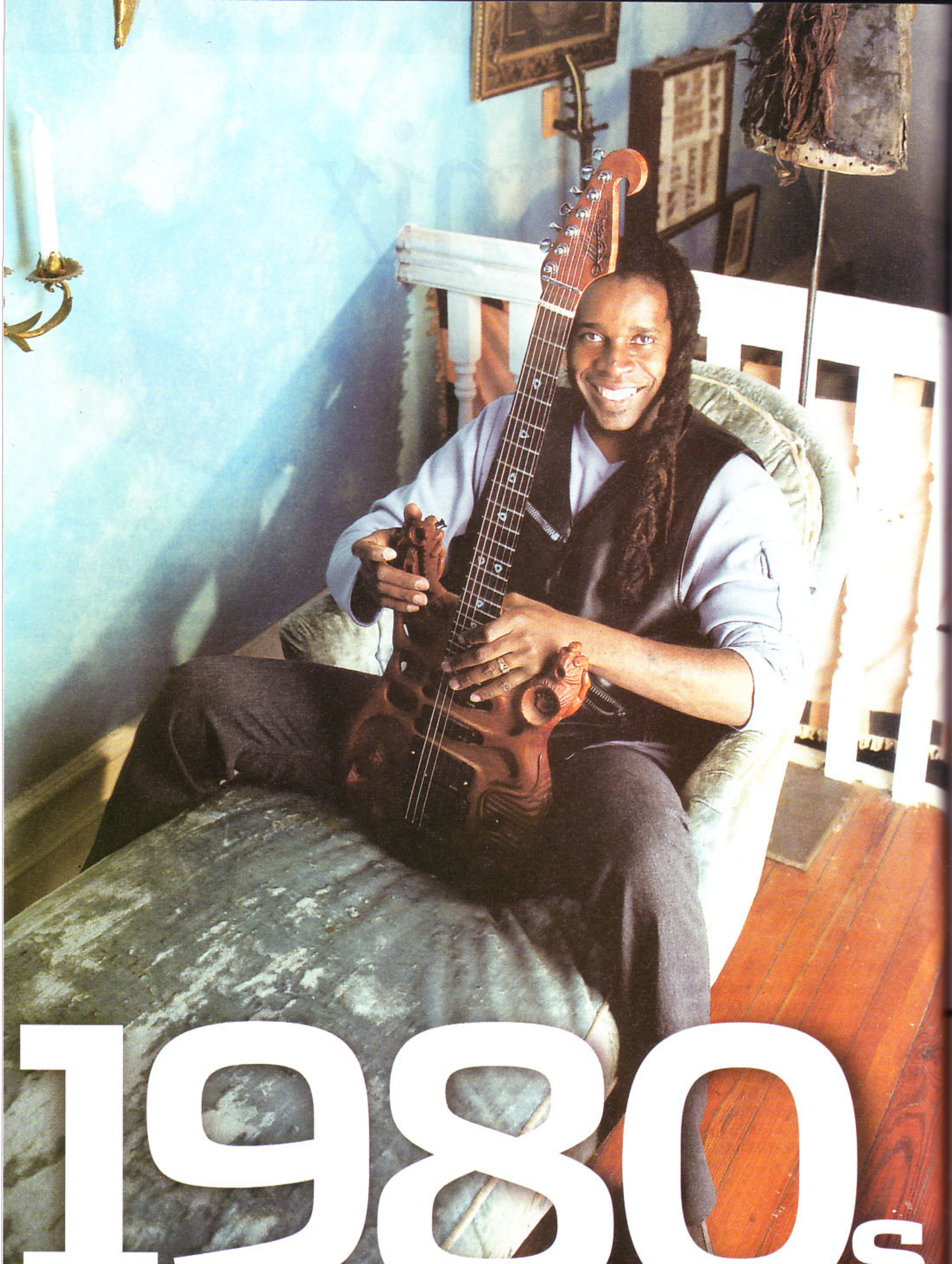


Billy Bremner

Rush Limbaugh may be radio's biggest blowhard, but when he cues up his "theme" song each afternoon he pays unwitting tribute to Scotland native Billy Bremner. It was Bremner who anchored Pretenders hits like the Rush-appropriated "My City Was Gone" and "Back on the Chain Gang." During the late '70s and early '80s, Bremner's twangy Telecaster riffs could be found on Nick Lowe's "Cruel to Be Kind" and Dave Edmunds' "Slippin' Away." Before relocating to Sweden in the mid '90s, Bremner worked sessions in Nashville and recorded his second solo album, 1998's *A Good Week's Work*. Recently, Bremner added his characteristic punch behind old pal Edmunds on the guitarist's live effort *A Pile of Rock Live*. "A few years ago when I was working in Nashville, I was asked to come over to Sweden to do a few mini-tours with this band called the Refreshments," says Bremner. "I came back again to produce their CDs, and liked it. In Nashville I had to keep paying to have my work visa renewed, so it was a pretty easy decision."

Allan Holdsworth

A guitarist's guitarist, Allan Holdsworth began his career with '70s prog-rock bands Gong and Soft Machine, and a few years later became a sideman for Tony Williams Lifetime, playing on the albums *Believe It* and *Million Dollar Legs* with the late, great jazz and fusion drummer. Since then, on solo efforts such as *Secrets* and *Hard Hat Area*, Holdsworth has been dazzling listeners with his astounding legato phrasing and unique chorus-drenched chord inversions. On his latest album, *The Sixteen Men of Tain*, which is available only on the Internet, Holdsworth hones his jazz chops and tastefully wields his signature SynthAxe in trio format with Dave Carpenter on acoustic bass and Gary Novak on drums. "I wanted it to have more of a jazz flavor than my previous albums, but I wanted the tunes to be all original," says Holdsworth. Although notoriously dissatisfied with many of his efforts, he admits, "I kind of like this one." ***(www.allanholdsworth.com)***

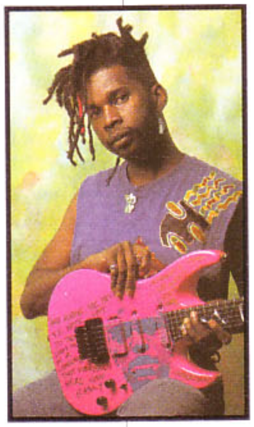


1980s

Vernon Reid
{Living Colour}

BACK AS EARLY AS 1984, VERNON REID WAS ALREADY being recognized as a hotshot guitarist. Having cut his teeth with jazz drummer Ronald Shannon Jackson's Decoding Society, Reid leapt into the limelight as the creative force behind Living Colour, whose explosive hybrid of funk-fortified metal eventually shattered the racial stereotypes and genre boundaries of the day.

Led by Reid's chaotic leads, bombastic metal riffery, avant-garde jazz voicings, and slick funk inflections, Living Colour initially appeared unique in rock circles because all four of the band's members were African American. (Reid is co-founder of the Black Rock Coalition). But it was the band's immense talent—both as individuals and collectively—that turned them into a major force. Their debut, 1988's *Vivid*, quickly went multi-platinum. Three albums, a bunch of world tours, and numerous awards would follow their breakthrough, but after 11 years together the group disbanded in 1995 to follow their own independent paths.



While the dissolution of Living Colour may have removed Reid from the mainstream stage, he remains just as active. He released a solo record, *Mistaken Identity*, in 1996, and since then has worked as a guitarist, arranger, and producer with an impressive array of musicians from all stylistic walks of life, including Salif Keita, Joe Lynn Turner, and Geri Allen, to name just a few.

These days, Reid is pulling double duty, playing with his ever-evolving power quartet, Mask, while working on two different soundtrack recordings. The first soundtrack is for documentarian Thomas Allen Harris. "He [Harris] had a unique childhood, so he's basically been using the documentary form to chronicle aspects of his family," explains Reid. "The music is essentially Brazilian source music, but part of the challenge is to make sure it isn't just ethnographic, obvious stuff. It'll take a lot of sound modulation and warping, but I've been into pedals and effects, colors, sounds, and sound processing my whole playing life."

Reid is also busy writing music for a feature-length film, tentatively titled *Paid in Full*, by Charles Stone (the director of the ubiquitous "What's Up" Budweiser commercials). This film represents a different type of challenge, says Reid, "because I lean toward more of the John Lurie [The Lounge Lizards] kind of scoring than, say, James Newton Howard [a Grammy Award–winning, mainstream film scorer]." The movie, which is centered around three drug dealers whose lives become intertwined during the '80s in Harlem, is similarly challenging for Reid, because he has to put a twist on the music of that era. "It's not just '80s hip-hop, but pop as well," he says. "There was all kinds of music happening, so the challenge is to create something that's of that time but not tied to it."

Expansive explorative writing and demanding playing have always pushed Reid along his creative path, but the increased need for creative introspection has forced Reid to grow as a composer. "I know more of what I don't know," he says. "I've become more aware of the galaxy of things that I don't know. In fact, every time I hear another guitar player expressing something that I would never think of expressing, there are entire different worlds of possibility that open up."

Part of that growth, he says, comes from understanding what you are trying to express. "Part of it is finding out who you really are and how things speak to you," states Reid. "The guitar allows me to speak in ways that I can't speak with my mouth. I can articulate things that I can't say with my voice. It's about the possibility of transcending everyday reality. It's about creating."

While Reid's palette of sounds and styles has expanded, his reliance on truckloads of equipment has greatly diminished. "Things have really changed a lot," he says. "I used to take racks and racks of gear out on the road with me, but the technology has moved things along considerably, making that all unnecessary." What's his most crucial piece of equipment these days? His ears, he says without hesitation. "They dictate how you feel when you play."

That said, Reid is a big fan of modeling technology incorporated with tube amplification. He especially likes the sound of a MESA/Boogie Rectifier or an all-tube VHT power amp in league with Roland's VG-88. "The VG-88 has these sounds that exist in a gray area between synthesizer and guitar, and they're really unique and very different from anything out there. It's not like the sound of a Mini Moog or a guitar." His guitar of choice is dictated by his inspiration—he usually leans toward a Hamer Custom Chaparral, but he keeps a Starr Switch VRX midi guitar, a Paul Reed Smith, and a Parker Fly nearby in case the mood strikes.

But the combination of this gear alone isn't enough—Reid insists on doing all of his own programming. "If it's not your own sound that's helping you explore then it's self-defeating," he explains. "There are major caveats to all of these electronic gadgets, but you have to supply the soul of the machine."

REID: NELSON KWOK; INSET REID: ROBIN VISOTSKY; DEMARTINI: NEIL ZLOZOWER

Warren DeMartini
{Ratt}

Stalwart axeman Warren DeMartini has led the Ratt charge for more than a decade and a half, writing some of the most memorable hard rock riffs of the '80s—not to mention playing some of the best solos!

What have you been up too lately with the band?

At the moment, Ratt is planning to record a live album, which will be the first live record we've done since we started touring in 1984. We're hoping to release that in spring. At the same time we're writing material for a new studio album that will hopefully come out next summer, and touring as much as we can.

How would you describe the music you're working on right now?

I think it's a logical progression from the self-titled CD we did in 1999. It's melodically driven. Most of the stuff we're working on now is more up-tempo, with the guitar being in the forefront. I also have dozens of songs in my head that I think would work well in a solo format, and I'll be exploring that in the next few months. Now the emphasis is to be a good writer. I can

play most of the things that I think of, and I had always hoped I'd be able to do that. I'm starting to be able to think of a note in my head and then go straight to it on the fretboard—that's on the horizon now. That kind of skill comes slowly. Improving is being able to play what you hear.

How much have you been practicing?

For me, practicing means learning the stuff that I'm writing. It's practice, but it's also composing. Sometimes it'll take a while to line up what I'm doing on the fretboard with what I'm hearing in my head. It takes a while to get it under your fingers. If I'm getting ready to tour, I'll do some scale patterns to get loose and line up the right hand with the left hand.

What are some of your greatest career memories?

When we had been together for about a year, and we were hoping to get a record contract. It was a very exciting time because you just had an idea of what would happen if you had the opportunity. In the next couple of years, we went from playing little clubs to doing our own shows at really big places. The first video we did was "Round and Round," which was very popular on MTV, and it all seemed to happen at once. When it hit, it really got crazy. There are the venues you always hear about—Madison Square Garden, the L.A. Forum, Castle Donnington in England. And we got invited to play "A Day on the Green" at Oakland Stadium. Joe Perry came on stage with us and played "Walkin' the Dog." That was awesome. It's a unique lifestyle. In a way, it's like riding the bull, and you just have to hang on. You handle it, but there's no way to know what you're in for. *(www.therattpack.com)*

Bruce Kulick

{Kiss}

Although he's best known for his 12-year stint (1984–1995) with Kiss, Bruce Kulick has lent his skills to the likes of Michael Bolton, Billy Squier, and Meat Loaf. After his 1995 farewell performance with Kiss' original lineup for MTV's "Unplugged," Kulick formed Union with ex-Mötley Crüe singer John Corabi, and in 1998 collaborated on Kiss' gold studio reunion album, *Psycho Circus*. Kulick is now focused on his first solo album, *Audiodog*, due for release in early 2001, and can be found on the road with classic rockers Grand Funk Railroad.

What have you been up to lately?

This new Grand Funk gig is a great opportunity for me. The goal is to do the songs justice, and to passionately play some timeless music. The Grand Funk people might say, "that's blasphemy—a guy from Kiss!" Kiss fans know what I contributed to the band, but others might think that I can't play more than four or five dumb chords.

How would you describe your playing on *Audiodog*?

I always felt I was versatile. Some songs are supposed to roll you over like a freight train, and others are sensitive, acoustic-flavored songs—another side of me. I think it'll whet the appetites of my Kiss-era fans, and at the same time surprise those who may have pigeonholed me in a certain way because of Kiss.

How much are you practicing these days?

With the new gig, I needed to tackle 15 mostly unfamiliar songs. I spent a few hours a day just picking out the riffs—making sure I had the right vibe for each song. I like to watch TV and just noodle, and I love when I'm in shape because I can just rip off some riffs.

What are some of your greatest career memories?

Playing Madison Square Garden with Kiss in the '80s, and playing with Meat Loaf and Electric Light Orchestra in Toronto for 60,000 people. Also, Kiss "Unplugged," which showcased the non-makeup band that some didn't want to accept. It was exciting to have the original four play, and then to have all six of us play. It was bittersweet, but I'm proud of it. *(www.kulick.net)*

Scott Ian

{Anthrax}

For almost 20 years now, Scott Ian has headed up Anthrax, the revolutionary NYC band responsible for—along with Metallica and Megadeth—the emergence of speed and thrash metal. In 1991, Anthrax toured and recorded with rappers Public Enemy, predating by years the current flock of copycat rap-rock.

What's up now?

We're actually writing a record right now, and that's what we've been doing since we finished this summer's tour with Mötley Crüe and Megadeth. We hope to get in the studio in the next two months, and put a record out by next summer.

How's the music?

It's very heavy. Metal. The last thing I ever want to do is something I already did. It doesn't sound like anything we've done so far. I don't think it sounds like anybody—that's always been our problem.

What's your involvement with the guitar these days?

I've spent more time writing over the last couple of months than I have since *Among the Living*. I've always written the lyrics, but I really came up with a lot of music this time. I don't know why, but I felt more inspired on the guitar. I have a tape with about 60 minutes worth of riffs, but that boils down to about eight minutes of parts that are really good.

Can you tell us what some career highlights have been?

Almost all of it. I'm just stoked to have been in Anthrax this whole time. This has been my life since I started this band in 1981. Sometimes it doesn't seem so long ago, but when I look at pictures it trips me out to see us all with hair!

How much do you practice these days?

I don't have a huge thirst to be the best guitarist on the planet. The guitar to me has always been a tool for songwriting rather than technique. What I do on the guitar makes me very happy. I love to come up with a chorus with a great melody.

Is there anything you would have done differently?

Yeah, we probably never should have done any rap music. I'm not taking the credit for crossing over hip-hop and rock at all. That style has been the biggest thing out in heavy music for the past few years, but I think it's lame. What we did with Public Enemy, and what Faith No More did, was pretty natural. Outside of Rage Against the Machine, everything else is a crossover act and I don't get it. I'd rather it had never happened. I think people have an expectation that we'll still do that kind of stuff again, but we started the bandwagon, and the last thing we want to do is jump back on it late. The stuff we did with Public Enemy is probably the best thing we could have done with rap and metal. *(www.anthrax.com)*

Jay Jay French
{Twisted Sister}

Now a manager of Sevendust and busy with several related Twisted Sister projects, French has parlayed his rock 'n' roll experience into a serious career in the music business.

What are you doing now with Twisted Sister?
I'm working on three Twisted Sister projects. I'm executive producing a TS tribute record for Koch Records. I'm overseeing the release of a live TS King Biscuit disc. These are recordings of TS during the most important tour we ever did, which was the Stay Hungry tour. I'm also producing a follow-up to our *Club Daze Vol. 1* album on Spitfire Records.

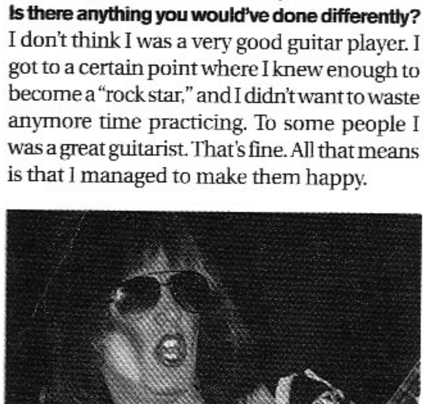
Are you still playing?
Yeah, I just jam the blues, which is my favorite music. I play around the house. I have a reissue '57 Les Paul Goldtop from the Custom Shop at Gibson that is amazing. I just threw DiMarzio pickups in it this week.

So you have your calluses?
No, I don't. When we went in the studio to record a new TS track I ripped my fingers apart to the point where they bled and Eddie [Ojeda] had to come in and finish the guitar parts.

What will be TS's place in music history?
It's for others to write that legacy. When Marshall amps offered me free stacks in 1985 I asked, "Why are you giving these to me?" They said, "Because we consider you one of the top three bands in the world along with AC/DC and Van Halen."

Talk to me about career memories.
I think TS at its peak, as a bar band, was one of the most lethal rock 'n' roll bands that ever existed. I've got the tapes to prove it. We did some radio broadcasts back in the bar days. I hope they come out some day.

Is there anything you would've done differently?
I don't think I was a very good guitar player. I got to a certain point where I knew enough to become a "rock star," and I didn't want to waste anymore time practicing. To some people I was a great guitarist. That's fine. All that means is that I managed to make them happy.



Jason Becker

When doctors diagnosed Jason Becker with A.L.S. (a.k.a. Lou Gehrig's disease) in 1989—one week after he joined David Lee Roth's band as Steve Vai's replacement—they gave him approximately five years to live. That was almost 12 years ago. Though Becker was able to complete Roth's album (*A Little Ain't Enough*), in the ensuing years the guitarist would be robbed of his mobility, forcing him to communicate through an "alphabet board" his father invented. The one-time promising young gun now chooses each letter of his speech via eye movements.

A few years ago, computer technology showed promise in facilitating Becker's musical ideas. But it remains to be seen when adequate gear will become available, a possibility that will allow Becker to capture the essence of his art. "After *Perspective* [Shrapnel, 1995], in which I had a tiny bit of movement left, I was very optimistic about the technology," Becker explains. "But since around 1996, I have tried what is available and I haven't composed one note of music. The only new project I see happening is re-releasing *Perpetual Burn* [Shrapnel; Becker's staggering solo debut from 1988] with lots of demos from that time." Other demo material has recently been assembled and released by Becker and his family, in the form of *The Raspberry Jams* (Shrapnel)—"a collection of demos from when I could still wail on guitar and one of my most creative times," Becker describes.

Today, surrounded by his loving family, Jason Becker lives in Point Richmond, California, where his daily routine consists of "basically stuff everyone does," he explains. "But I need someone to do it for me, and everything takes many hours." Of course, listening to music is—as it has always been—an enjoyable experience for Becker, though some may be surprised at what the Shrapnel recording artist favors these days. "The only thing that amuses me or slightly entertains me," Becker admits, "is the real pop stuff—like Britney, Ricky, or Shania. And I will watch Enrique because Greg Howe is in the band." Jason has also been listening to Indian music lately. When asked about his current state of physical health, Becker offered the following: "I am doing better. In four years I haven't gotten any worse. The improvements have stopped lately but my body seems to be like a rock. I attribute this to meditation and my guru, Amma." Jason's fans have also been invaluable in invigorating his spirit. "To my fans who write me: You are simply awesome," Becker gratefully states. "I don't respond like I would like to, but you people amaze me with your love." Jason can be reached at *jasonbecker.com*.

> **"The only thing that amuses me or slightly entertains me is the real pop stuff—like Britney, Ricky, or Shania."**
> **—JASON BECKER**

erry Jams
emos from
r and one
," Becker

ving fami-
Richmond,
utine con-
e does," he
to do it for
hours." Of
music is—
been—an
ience for
ne may be
what the
ing artist
"The only
es me or
ins me,"
, "is the
e Britney,
And I will
cause Greg
nd." Jason
lian music
rrent state
ffered the
four years
e improve-
t my body
ribute this
, Amma."
nvaluable
y fans who
ne," Becker
spond like
ple amaze
be reached

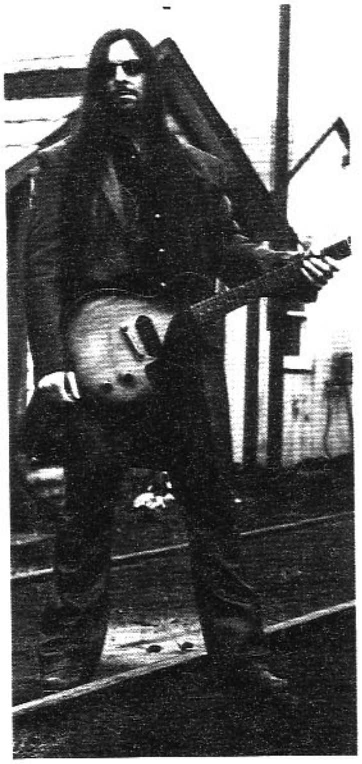
John Christ

{Danzig}

John Christ first entered the world of rock stardom a year shy of earning himself a B.A. in jazz composition before getting sidetracked into a gig as lead guitarist for punk-metal maniacs Samhain. That band later evolved into goth-punk musclemen Danzig. Today, Christ has his sights set on his first solo outing, *Flesh Caffeine*, on which he sang and played guitar, bass, and keyboards.

What are you up to now?
I'm auditioning singing guitar players and bass players for my solo project. I'd like to put a band together to go out on the road. I'm shopping my CD, *Flesh Caffeine*, currently only available through JohnChrist.com. I'm having some luck but haven't inked anything yet.

Are you still practicing?
I'm practicing more now then ever. Since I finished the CD, I started taking vocal lessons. Now I wish I could go back and re-sing the whole thing. I practice my voice in the morning. I practice my electric guitar for my own chops, and write for a couple hours in the afternoon. Then I go to the gym. I come home, make my phone calls, and late at night I play classical guitar.

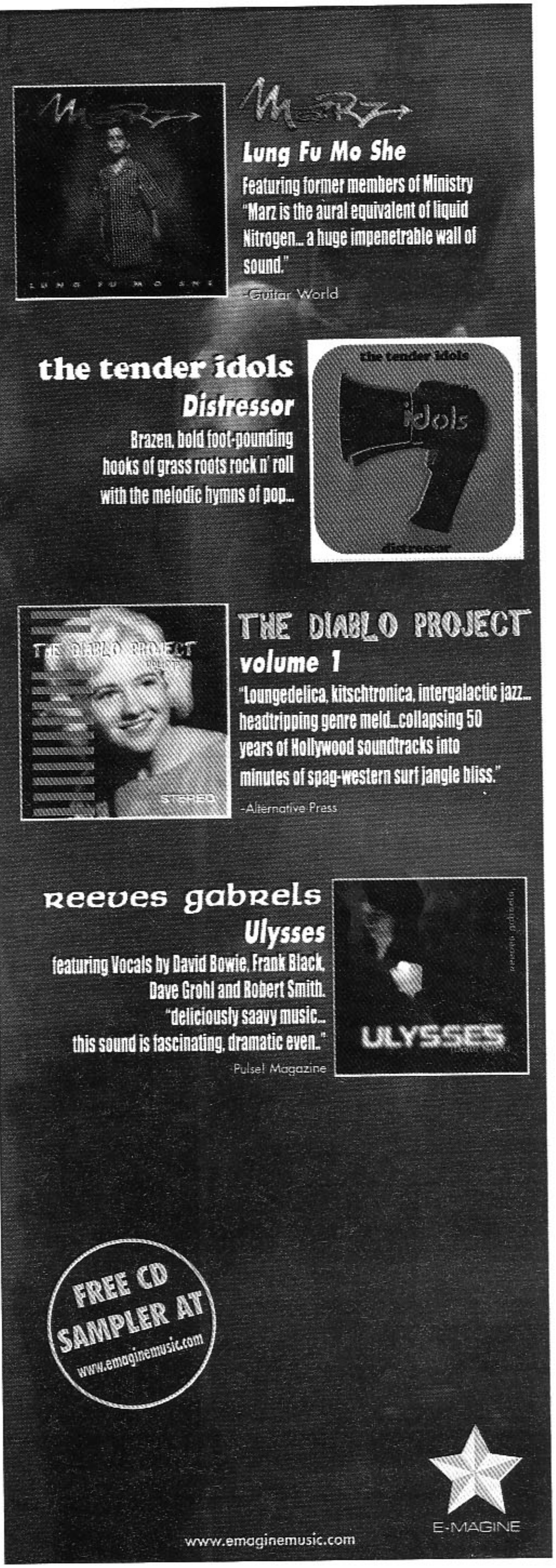


What do you see as your career highlights?
Of the recording highlights, the first Danzig album was the biggest one. It was the first time I played with a professional band, and we had real producers and we were working in these beat-up studios down in the village in Manhattan. Some of the highlights of the Danzig career were all the people I got to meet, like Robert Plant, Jimmy Page, Ozzy and Tony Iommi, Judas Priest, the heavy metal icons.

The touring highlight was our first European trek with Metallica in '88. Four years later we went back and had our biggest show ever in Holland when we headlined at the Pink Pop Festival for 117,000 people.

Would you have done anything differently?
I would have done a lot of things differently. I would have started singing a lot earlier on. I would have been more aggressive. I wouldn't have been such a nice guy to people who were treating other people like shit. When you are a kid you don't know better, so you figure you better keep your mouth shut and play the game.

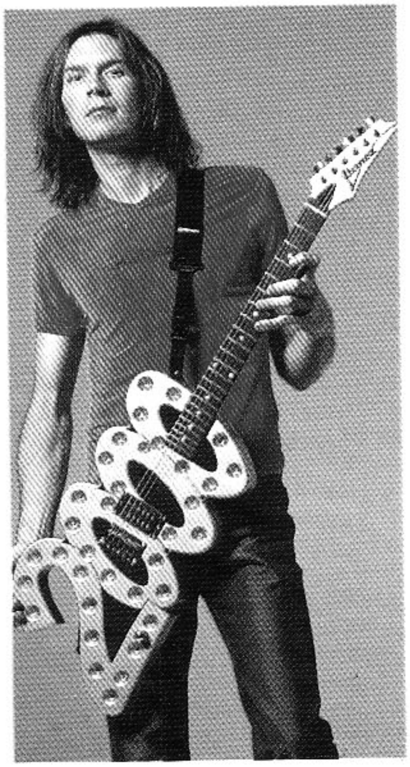
What about as a guitarist?
As a guitarist, the only thing I would have done is expanded outward a little sooner. I would have liked to have finished school because I was in a jazz program. I was just starting to get into the jazz thing. Overall, I did pretty well with the opportunities I was given. I just wish that maybe I started playing guitar at 4 instead of 14! *(www.johnchrist.com)*



Paul Gilbert

{Racer X, Mr. Big}

Although he thinks he'll be best remembered for substituting a drill for a pick, and for his acoustic-ballad hit with Mr. Big, "To Be With You," Gilbert also had a hand in inspiring would-be shredders everywhere with his intense playing. In 1986 Gilbert formed the speed metal group Racer X, and the band continues to pull out all the stops with their recent release, *Superheroes.* Says Gilbert, "Fast playing is a tool I have at my disposal, but I like to add something to it to improve the variety; you can't just learn pure technique because it's not obvious what to do with it." Gilbert also released *Alligator Farm* last fall with his solo group, which he says doesn't focus on any one particular style, and plans on releasing a remarkable 14 albums in 2001. "It's a crazy idea, but it'll make me a better writer/producer/guitarist, and also require a lot of variety."



Gilbert is more into pop songs and composition these days, and though his music is quite literally "big in Japan," and typically released there first, he'd like to get the first of the new albums to American fans as soon as possible. "I'll keep pluggin' away, and for the people who are interested, I'll be there." (www.paulgilbert.com)

Jim Martin

{Faith No More}

Behind the power of Jim Martin's crunching riffs, Faith No More forged a unique brand of metal, funk, and hip-hop sounds that spawned the smash single, "Epic," and influenced a generation of hard rockers who followed suit. "A lot of bands who are big today listened to us when they were younger."

Since Faith No More disbanded in 1998, Martin has been playing a few spot shows with the punk group, Fang, has appeared on Primus' *Antipop* (1999) with James Hetfield, and has recorded an album with Canadian hard-rock outfit, Flybanger. Martin's latest solo album, *Milk and Blood,* recorded in 1997, was just released last summer. "The stuff I'm doing now is the same as I've always done." Despite his obvious impact on today's hard-rock scene, Martin insists that his sound wasn't that radical, adding, "Everything builds from what came before it; rock 'n' roll has always had arebellious attitude, and I just contributeda twisted perspective." (http://jimmartin.tarantella.net)

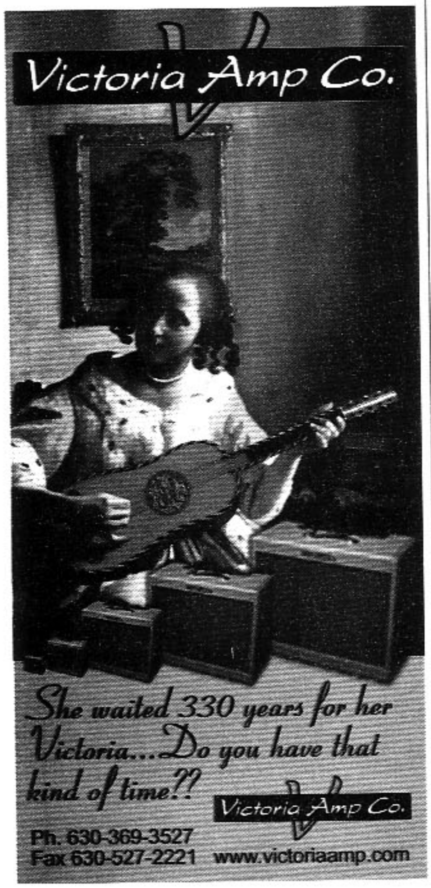
Rik Emmett

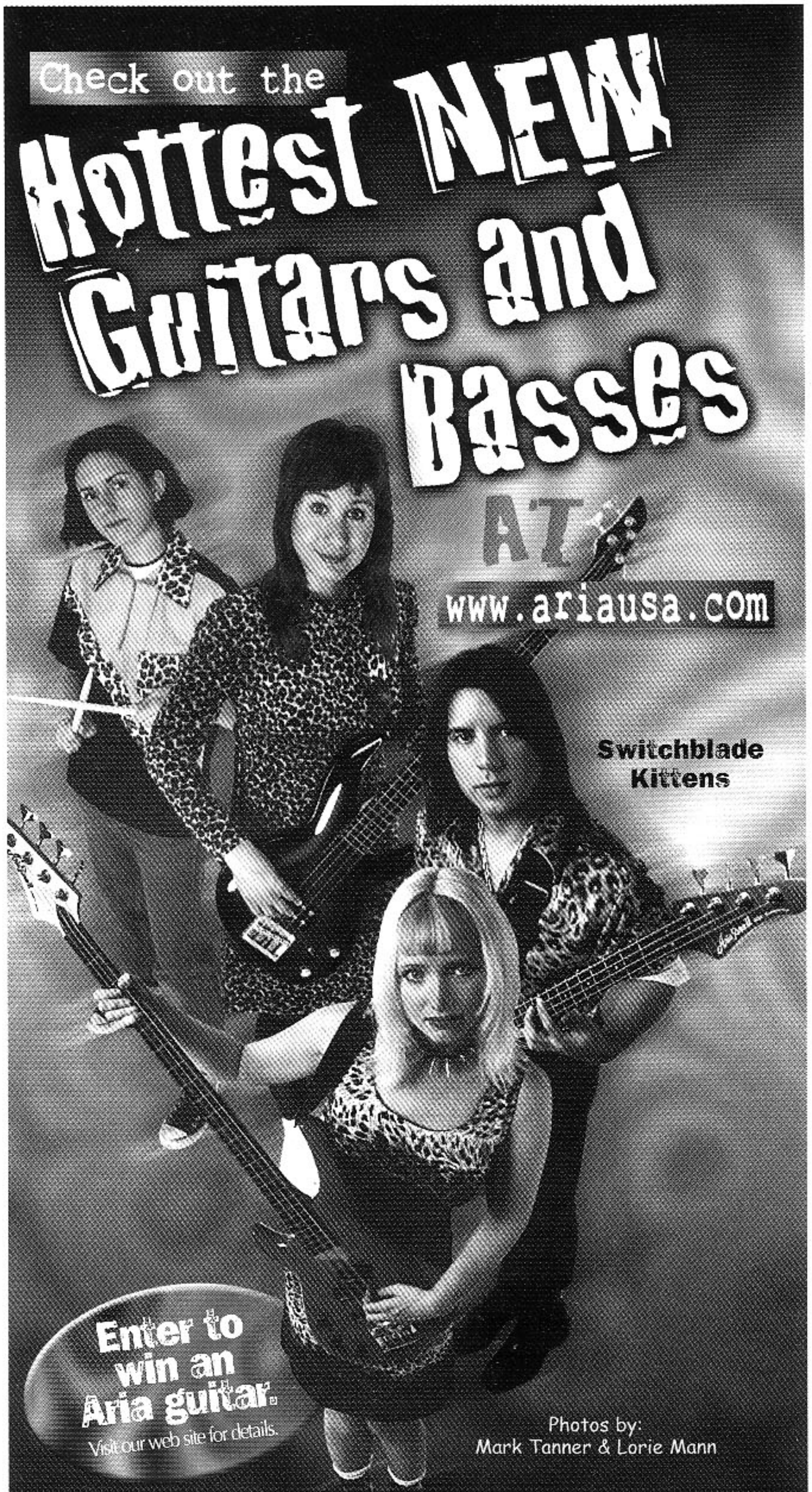
{Triumph}

In 1975, Rik Emmett founded the Canadian hard-rock trio Triumph, whose worldwide success helped land Rik in the Canadian Rock Hall of Fame. After 13 years of searing guitar solos and arena rock, Rik left Triumph to start a solo career, revealing a more mainstream pop sound. "I like to rock, but I also like what some would call 'wimpy shit.'"

Since 1997 he has released a classical guitar record, an archtop-flavored jazz record, and a bluesy rock record, and is currently writing for another "trilogy" comprised of a folk, a classical, and a blues-jazz fusion album. "I'm transcribing my ideas and concepts, and getting ready to record." His most recent album, *Live at Berklee,* is a display of his fusion sensibilities and a salute to the digital age, as he blows lines over a few ambient digital backing tracks. "It's very eclectic, and points more to the future than anything else I've done."

In February, Rik will perform in his first orchestral concert with the 40-piece symphony Orchestra London, which will include



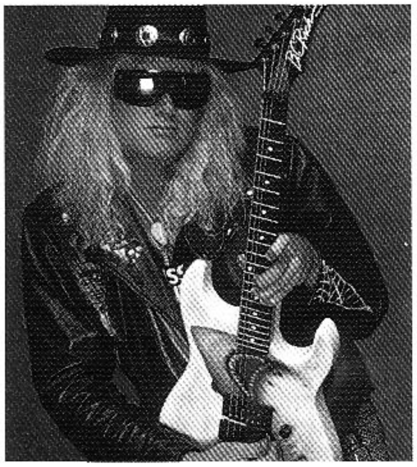


some Triumph classics for his strong cult following. Says Emmett, "As life evolves, there will be a fusion of musical elements. I just want to stay true to playing for the spirit of the music." *(www.rikemmett.com)*

Mark Kendall

{Great White}

After founding Great White in 1982 with vocalist Jack Russell, Mark Kendall took the band to the height of its success with the blues-driven rock riffs of 1989's double-platinum release, *...Twice Shy*, which featured the hook-infested Ian Hunter cover "Once Bitten Twice Shy." Kendall and Great White also recorded hits like "Rock Me" and "House of Broken Love," though the band lost some notoriety in the '90s.

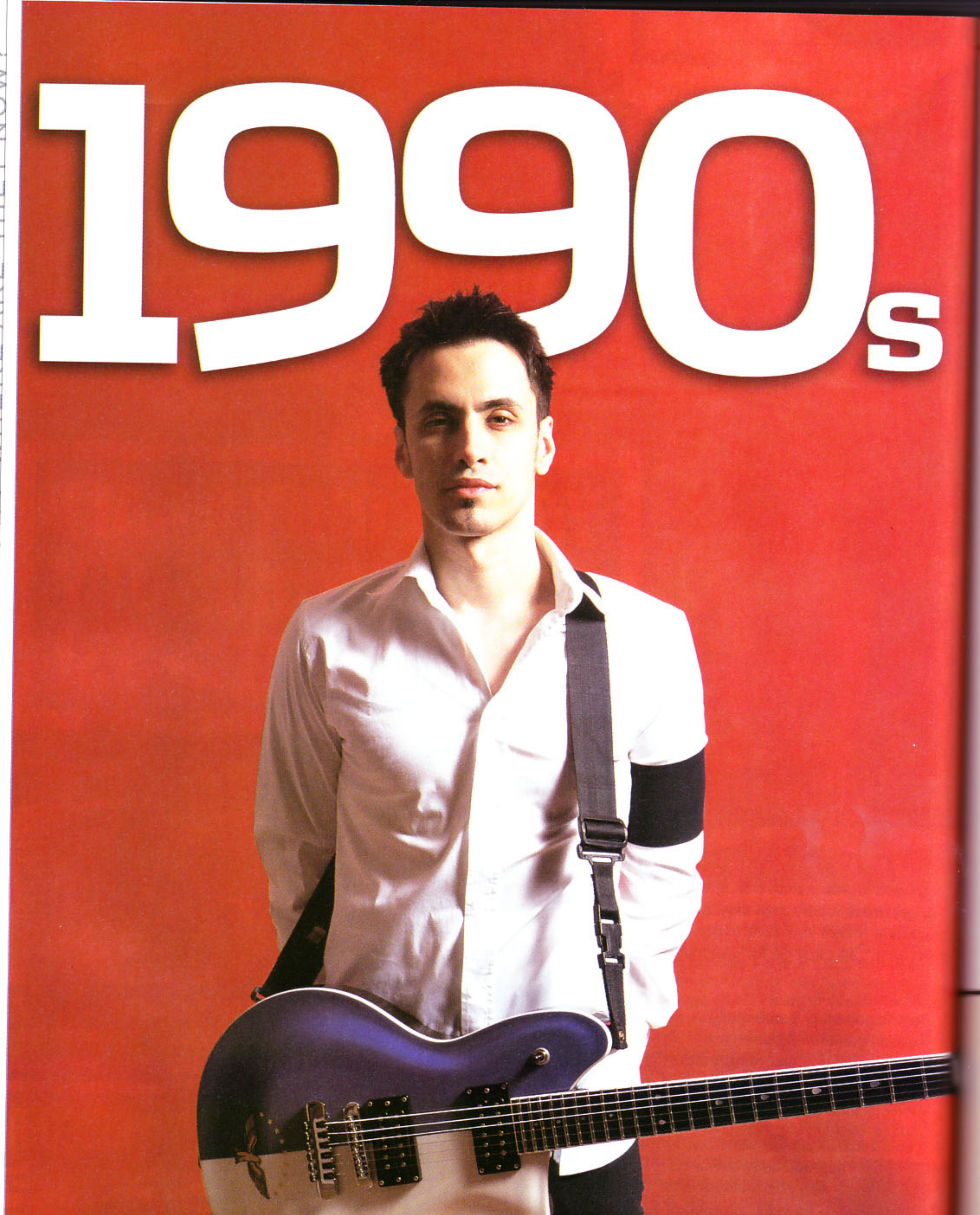


In early 2000, Kendall left Great White to start his own band, Train Station, which put him on a bluesier track. "I left Great White to make a better band, and I'm excited about our firepower," says Kendall. The band, which includes vocalist Todd Griffin (Graveyard Train), and keyboardist Dicky Sims (10 albums with Eric Clapton), is sticking to an earthy, heavy blues sound. "We have way more of a 'jam' vibe than Great White did, which allows me to play more extended, freer guitar solos."

Although he's proud of his long run with Great White, Kendall admits that "the band was burned out, and going through the motions. Now I'm writing more, and the music is less predictable than the formulated '80s rock stuff." Train Station is closing in on a record deal for their debut album in hopes of an early 2001 release date. "I've got a new reason to be pumped up about playing. I feel like I'm starting over, but I welcome that." *(www.markkendall.com)*

80s: KENDALL: NEIL ZLOZOWER

1990s



Nuno Bettencourt
{Extreme}

Although guitarist and Extreme mastermind Nuno Bettencourt's style was derived from Eddie Van Halen, his heart was also in progressive hard rock and Beatle-esque pop. Consequently, the guitarist's music and his intentions were never easy to classify. Albums like *Pornografitti* and *Extreme III: Three Sides to Every Story* were ambitious amalgams of metal, hard rock, and pop, sweeping in scope with a social conscience to match. Oddly enough, it was the Everly Brothers–style acoustic ballad, "More than Words," that crossed them over into the mainstream. But in the months and years to follow, the band's artistry proved too challenging for their audience—they were caught between hard rock and a soft place—and their fourth album, *Waiting for the Punchline*, was their last and least successful studio effort. Looking back, Bettencourt has positive feelings.

"My career has been divided into three portions," he explains. "You have your excitement when you first get together with the guys who are going to be your band. We were lucky; a sort of magic happened, and I think that is probably the most exciting thing. I don't think you know it until you go through a good portion of your career, but you look back and you think, 'Those days were so cool!' You had no agenda, no schedules—just getting down to raw energy and playing because you love it so much. I remember when we got on our first tour bus. That was a really exciting day for Extreme. I cherish every part of it. Then you have a lot of success, and you're playing for big audiences. I never got used to that. It was always hard to believe that all those people were there to watch our band play."

Of course, there are a few regrets. "Eighty percent of it is like looking at a bad photo. We were young. Some young people have the gift of sounding mature, but it took me until I was like 25. I knew I could play, but there are some notes that don't have to be played. Everybody gets a little embarrassed about what they've done. I wouldn't change anything; it was the diary of that period. I have trouble listening to some of the old albums. I was probably proud of 30 percent of each record."

Bettencourt recalls a portion of that 30 percent. "One of the tracks that epitomizes Extreme as far as riffs and electric guitar goes would be 'Get the Funk Out.' It has a melody, a riff, and a solo that I'm proud of. Acoustically, I think the subtleties and rhythm of 'More Than Words' gives it an interesting acoustic style. Some people who play guitar bring up how percussively I played that song. I think, overall, the funky elements of Extreme are my favorite elements, like on 'Cupid's Dead.' I love writing poppy stuff, quiet acoustic stuff, and stuff on piano. I'm a writer, and I try to write everything, but when I perform live, there's one thing that I love doing the most, and that's the funk element of what we did in Extreme. I think that's the most aggressive, progressive side of Extreme."

These days, Bettencourt vies for glory in the Mourning Widows. A trio, the Widows have just finished their debut, *Furnished Souls for Rent*. But unlike his work for Extreme, Bettencourt and company are making this record on their own. "We're in the process of shopping a deal," he says, "and we'll be doing some showcases for about 15 or 20 labels. After that, it's just strictly conquer the world!"

Mourning Widows also features Bettencourt doing what he does best: writing songs and playing solos. "I took a little vacation to be a songwriter for a while, but I love playing solos, and they're an important part of a track. If you can play, then it can be exciting, and I hope mine come across that way."

Not that he spends a lot of time with his "N4" guitar (formerly his Washburn signture model) practicing to keep his chops up. "You get to a point where you're capable of what you need to do physically, and from then on it's more of an idea thing. For me it's more about being creative, and coming up with cool stuff. I don't spend a lot of time doing scales or stretching, or treating the guitar like an Olympic course. I stopped doing that years ago. I pretty much pick up a guitar and write, whether it's a solo, or improvising, or writing a song. I can't get myself to just practice anymore."

J. Yuenger
{White Zombie}

Though they had already been around for a decade, White Zombie seemingly came out of nowhere in 1993 with their revolutionary combination of sci-fi/horror/B-movie subject matter, down-tuned guitars, and industrial sounds. In the process, they redefined the sound of modern metal with their breakthrough album *La Sexorcisto: Devil Music Vol. 1*—a disc that spawned the monster smash "Thunder Kiss '65." Today, Zombie is no more, but the shock rockers' six-stringer J. Yuenger is sounding scarier—and more melodic—than ever, with a new band, Stendec.

INSET: NEIL ZLOZOWER

Tell us about your new band.

The band's so new that it feels strange talking about it—we've had a complete lineup for like five months and played our first shows last month. When I finally started getting interested in playing again—and it took a while—I started looking around for other people to play with. I found some talented and experienced people—the singer, who also plays guitar, is Chris Dye [Gordon], the bass player is Rob Redick [Spunk], and the drummer is Joe Daniels [Local H]. We're recording our first demos now.

How would you compare/contrast Stendec with White Zombie?

It's totally different. Even if you wanted to recreate White Zombie, which I really don't, you just couldn't do it; the personalities involved made it the strange thing it was. This band's heavy at times, but the music's fairly melodic and there's no loops or anything like that, just humans playing, singing, and making weird sounds. I always tried to inject as much musicality as I could into WZ, but what we ended up with was something percussive—almost like hip-hop or something. Stendec is where I get to do some of the other stuff I always wanted to do.

How do you feel about White Zombie's role in redefining metal?

I don't think about it much, but recently a lot of my friends have been bringing up the fact that I should be aware that the band I was in changed the face of heavy metal. I feel if you play music that you hear in your head and people like it and it becomes part of the evolution of rock, it's a good thing. But it's not really a motivating force in my life.

Zim Zum

{Marilyn Manson}

While in Marilyn Manson's hallowed band, Zim Zum turned menacing gobs of guitar into industrial rock hits on albums like *Antichrist Superstar* and *Mechanical Animals*. Since his split with Manson, Zum has performed with such disparate artists as Cher (!) and Korn. A year ago, he built a home studio and began an intensive writing and recording project that has evolved into the synthy, futuristic groove of *Pleistoscene*, his latest venture.

Tell us about the *Pleistoscene* project.
For a year I didn't buy any CDs, cut off cable television, and spent 14 hours a day playing, writing, and recording over 100 songs with my guitar and a computer. The first week of February we'll go on a short tour in Chicago and on the East Coast to let everyone know what we're about.

How would you describe the music?
Even though I played in a lot of bands besides Manson, people identify my playing with that sound. In Manson, I was underplaying, and it's not a bad thing—it was perfect for the music. What I'm doing now covers the full spectrum because there are no guidelines. I'm experimenting with different tones, different guitars, and different tunings. The music is hard, heavily orchestrated, and full of polyrhythms. Modern technology leaves it wide open for me to make any sound come out of my guitar.

What are your greatest memories or accomplishments?
Opening up for Black Sabbath with Manson for 15 shows on Ozzfest was a highlight. Waiting for the Manson set to be over just so I could watch Black Sabbath. That was pretty much Ozzfest for me—being able to watch great players like Tony Iommi, and Dimebag from Pantera.

In your opinion, have there been any exciting developments in rock guitar lately?
I've separated myself from the wave of music that's going on right now. I like the technology part of it—open-minded guitar manufacturers that are making new synths, preamps, and guitars. For me, it's always been about making things a little harder to duplicate. Even if you are influenced by the guitarists you grew up listening to, as long as you approach it in a different way, it's going to end up being you.

Peter Klett

{Candlebox}

Candlebox rose quickly in the rock ranks in late 1993 with a self-titled debut that spawned a handful of hits. However, their 1995 sophomore effort, *Lucy*, didn't fare nearly as well. When the band returned in 1998 with *Happy Pills*—an exceptional hard-rock record, ripe with infectious hooks and Peter Klett's soulful-but-searing guitar work—bands like Korn and Limp Bizkit had already started taking over the radio. As a result, Candlebox decided that the band had run its course.

I understand you recently moved from Seattle to Southern California.
Yeah. After the band broke up I took time away, to evaluate what's going on in my head, what I wanted to do, how I feel about music, and for personal growth. Now I'm relocated and ready and excited about music again.

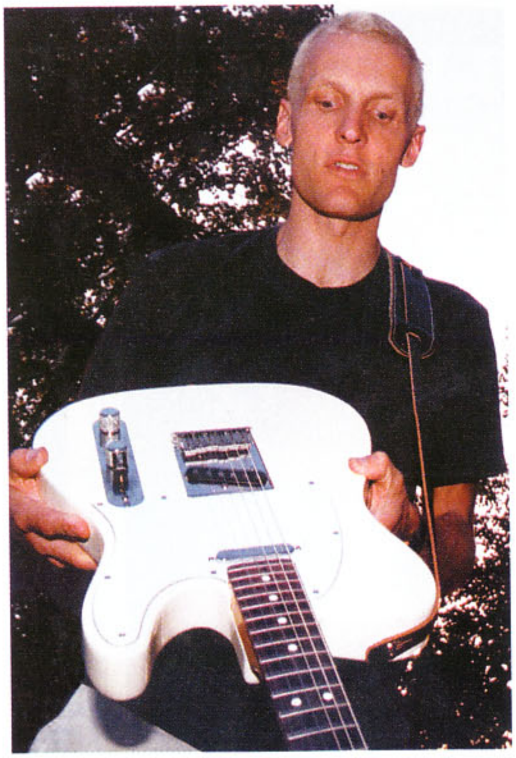
"A lot of people wrote us off as being lucky coming out of Seattle at the time that we did, but luck doesn't sell records."
—PETER KLETT

Looking back, how do you feel about the niche Candlebox occupied in the early/mid '90s?
Our niche was: We sold records because people liked our music, and they enjoyed our live show. To those people, I owe some serious gratitude. And I feel proud that we came out of Seattle. A lot of people wrote us off as being lucky coming out of Seattle at the time that we did, but luck doesn't sell records.

Tell us about your new band, Red Light.
Right now, Red Light is eight songs that I did myself. I have a little studio where I can track guitars, bass, percussion, harmonica, and whatever else I feel. My friend Chris Roth did most of the drums, which were recorded at my house in Washington, and Synergy Productions [Redmond, WA]. I'm singing on this project, but I'm not sure that I really want to pursue that as a position in this band; there's a certain vocal style I really like, so I just did it myself to get it on tape. Ultimately, I would like to find somebody with a voice along the lines of David Gilmour/Jim Morrison/Bono to start a project and make a great record—a band record, not just "The Peter Klett Project." [Note: Aspiring vocalists send demos to Klett at: 510 S. Coast Hwy., Laguna Beach, CA 92651; *www.freezemgt.com*]

Dave Dederer

{The Presidents of the United States of America}



Though they've disappeared from the public eye, the Presidents are still gigging and recording. When not busy with the Prez's, string-challenged guitarist Dave Dederer is working with Sir Mix-a-Lot or racing his bicycle.

There's a new Presidents' record out?

Yeah. It's called *Freaked Out & Small.* We released it on a small label, Musicblitz Records. It's my favorite so far. We rehearsed, recorded, and mixed the whole thing in 10 short—10:00 a.m. to 5:00 p.m.—days. Chris [Ballew, vocals] and I traded off on guitar and bass, so I got to play bass on half the songs, which I loved. I'm really proud of the guitar sounds and vibe on this record. Most of the parts were played on an amazing late-'60s SG with P-90s, the Townshend model, through either my late-'50s Fender Deluxe or a Kendrick-modified Twin Reverb. Great guitar plus great amp equals great sounds. In the end, the whole thing isn't that mysterious.

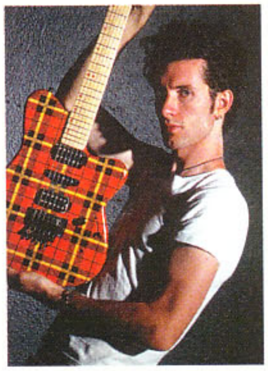
What else have you been up to lately?

Chris, Jason [Finn, drums], and I have also spent a lot of time in the last two years on Subset, our collaboration with Sir Mix-a-Lot. We have the better part of an album finished, and I'm hoping we can wrap that up in the next six months. Also, I've started a duo with Duff McKagan. He's also from Seattle. We're calling ourselves the Gentlemen, and it's basically two guys with their guitars singing some real slow, sad songs. We sit down on a couple of chairs and he plugs in his Tele and I plug in my $60 Silvertone acoustic with a DeArmond pickup and we just sort of see what works.

I heard you sold off your equipment.

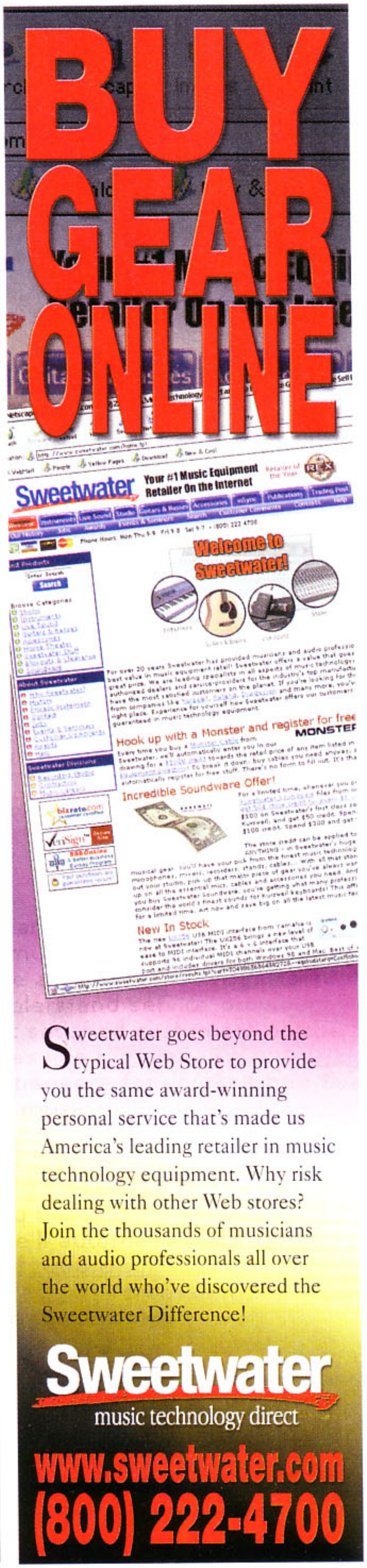
Yes. It's something that has been very liberating for me, and I recommend it to all the gear fetishists out there. The music's in your heart and soul, not in that mint '56 Tele the shop wants $6,000 for. I feel much freer now—I'm limited in my instrument selection—so I can just focus on the music. I'm down to one guitar, one amp, and one rule: I absolutely will not own any piece of musical equipment that weighs more than 50 pounds. I did the whole Subset tour with a single 15-watt amp, my Deluxe. And my back feels great.

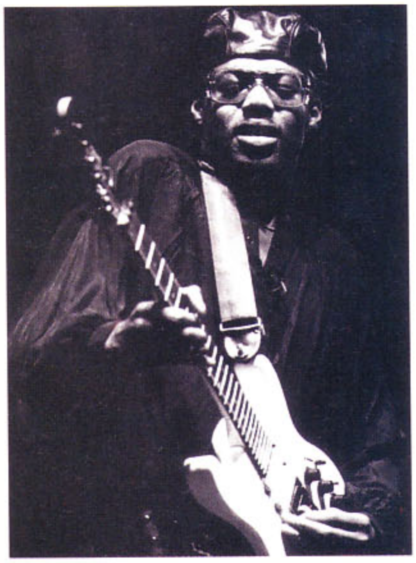
Blues Saraceno



Saraceno jammed with B.B. King when he was 16, and a few years later became Poison's third lead guitarist, replacing Richie Kotzen. He recorded *Crack a Smile* with the band in 1996, and although the album wouldn't be released until spring 2000, he tasted a bit of Poison's arena lore playing to 90,000 people in Rio. "I got to play guitar solos, and I really got to do the big rock dream," says Saraceno. After playing session gigs for Cher, Jack Bruce, and Dweezil Zappa, as well as for several TV networks and the WWF, Blues wants to reach the public with his own band, Transmission OK. Their recently released debut album, *The Sky, the Stars, and the Great Beyond…*, is an energetic rock record, and although guitar is not the focal point of the album, there are some signature Blues solos. "It's a rock band, but there are definitely some alternative influences. It's kind of a Frank Zappa-meets-Stone Temple Pilots approach." Although he's more into writing and singing these days, Blues hasn't forgotten the power of a great solo. "Physical chops are a weapon. If they're called for—and if they help drive the point home—then I have no regrets about using them." ***(www.bluessaraceno.com)***

KLETT: KARJEAN NG/RETNA; SARACENO: NEIL ZLOZOWER





Eric Gales

For a brief moment earlier this decade, Louisiana guitarist Eric Gales was poised to assume the blues-rock throne left vacant by Stevie Ray Vaughan. Gales' manic riffs, part Hendrix, part Otis Rush, proved jawdropping, especially on his very fine major-label release *Picture of a Thousand Faces*. "If you're wondering what Eric Gales has been up to for the past seven years, just watch out," Gales warns, "because it's going to take the world by storm. It ain't Korn or Rage, but it's hard, and heavy." Gales plans to release a new album, *Raw Dawg*, in April. "The sound is heavy blues, heavy rock, and modern rock. I can't really describe it, that's why it's called *Raw Dawg*." The album features Eddie Cleveland (drums) and Paul Taylor (bass) in power trio format. But what's most impressive are the guest slots, filled by B.B. King and members of Incubus. "It's hittin' real hard."

Tad Doyle

{TAD}

Guitarist/butcher Tad Doyle led the charge of the Seattle Sound back in the late '80s with cohorts Nirvana, Soundgarden, Melvins, and Mudhoney. A long hiatus followed Doyle's major-label experience, but fans of the beefy guitarist will be happy to learn he's back. "We describe our music as 'heavy-action rock,'" says Doyle. "We recorded some songs with Jack Endino at a place called Private Radio. Billy Gould [Faith No More bassist] will put it out on his label the first quarter of 2001." The

s

s decade,
poised to
vacant by
riffs, part
jawdrop-
ajor-label
s. "If you're
een up to
out," Gales
the world
t it's hard,
ase a new
e sound is
dern rock.
y it's called
res Eddie
or (bass) in
st impres-
B. King and
real hard."

e

yle led the
nd back in
ts Nirvana,
udhoney. A
major-label
efy guitarist
back. "We
our music
vy-action
ays Doyle.
orded some
with Jack
at a place
ivate Radio.
ould [Faith
re bassist]
it out on his
e first quar-
2001." The

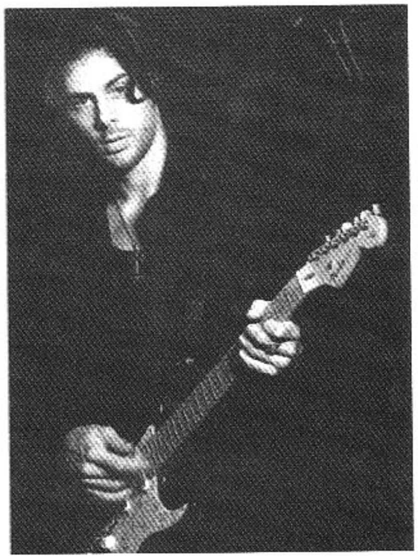
GALES: JAMES DITTIGER

name of Doyle's new band is Hog Molly and the album will be called *Kung Fu Cocktail Grip.* "We've been backing off on gigging because we're trying to work the second guitarist into the group. It's a blast—it's thick as hell—ooey-gooey rich and chewy. The music is heavy on textures, and the power of the riff outweighs the lead every time. The drumming is intense. The writing was collaborative, and that's what makes it so good." The band plans on doing a nationwide tour when the album comes out. "We've been dominating around the Puget Sound area. I'm also doing some studio work, producing for the Dysfunctionals.

Richie Kotzen

At age 20, Kotzen laid down his soul-shred sound on Poison's 1993 release *Native Tongue*, and has gone genre-jumping with each of his subsequent releases, including *Project*, with Greg Howe, and *Vertu*, with fusion great Stanley Clarke (Return to Forever). "Playing with Stanley and everyone was a huge musical highlight. The stuff that we did was foreign to me at the harmonic and rhythmic levels, but as they helped me I got to a point on tour where I was laughing through the changes." Along with *Vertu*, 1999 also yielded the release of a soul-rock album, *Break it All Down*, a classics-filled blues album, *Bi-Polar Blues*, and Mr. Big's *Get Over It*, which found Kotzen on an extensive tour of Asia. "I'm always making a record, and somehow each record ends up being a little different from the next—I guess I have a lot of energy." Kotzen has recently been putting new songs on his web site in hopes of getting feedback before he completes his next album. As far as where he's headed musically, Kotzen says, "I wouldn't mind playing standards with a little jazz trio, but I'm just trying to really get into the guitar again, and improve." *(www.richiekotzen.com)*

CONTINUED ON PAGE 114



LEARN the ART of RECORDING®

You can get the practical, real-world skills needed to successfully start your career as a recording engineer or producer. For 29 years, thousands of students from the US and around the world have started their career at the Recording Workshop.

- The Original since 1971
- 8 Studio Facility / Latest Gear
- Affordable Tuition
- Hands-On Training
- 3 - 6 Students per Class
- 2 Month, 300+ hrs Training
- On-Campus Housing
- Job / Internship Assistance
- Financial Assistance

REC W

RECORDING WORKSHOP®

Contact us for a Free Brochure:

800-848-9900 or 740-663-2544

www.recordingworkshop.com

email: info@recordingworkshop.com fax: 740-663-2427

455-E Massieville Road, Chillicothe, OH 45601

Ohio State Board of Proprietary School Registration #80-07-0696T

The Best Thing Next To Your Fingers!

Pick of the Pros since 1922!

See them at dandreapicks.com

Get them at music stores worldwide.

D'Andrea USA

Syosset, NY

Shop Online

www.interstatemusic.com

for Thousands of Products

Or Get Our FREE 228-page Interstate Music Catalog!

- Guitars & Basses
- Amps & Accessories
- PA Systems
- Keyboards & Software
- Recording Gear
- Videos & Books

Interstate

Great SERVICE • Huge SELECTION

Guaranteed LOW PRICES

Drummers - Ask for our FREE Drums & Percussion Catalog

FREE 877.213.2578

catalog www.interstatemusic.com

Aside from practice. . .We're all you need!

Lost & Found

THE WHEREABOUTS OF YOUR FAVORITE GUITARISTS

Joey Allen {Warrant}
Joey Allen contributed to Warrant's guitar-driven, hard-pop sound on songs like "Down Boys," "Heaven," and "Cherry Pie." Last summer, Allen decided to take an extended break from music, and currently concentrates on a career in computer engineering for a large software company.

Al Anderson {NRBQ}
The founding father of '60s Connecticut rockers the Wildweeds ("No Good to Cry"), Anderson joined forces with unsung pop heroes NRBQ in 1971, penning Q classics like "Ridin' in My Car" and "Never Take the Place of You." In 1993, Big Al left the group for a career as a prominent Nashville songwriter/session man.

Sam Andrew {Big Brother & the Holding Company}
There was nothing pretty about Sam Andrew's out-of-tune, over-modulated lead work with Janis Joplin's Big Brother & the Holding Company—which is what makes a song like "Piece of My Heart" essential late-'60s hard rock. Andrew re-formed Big Brother in 1987, and in 1998 marked the 30th anniversary of the mighty *Cheap Thrills* with a new effort entitled *Do What You Love*.

Michael Angelo {Nitro}
Michael first made a name for himself with hard rock groups Holland and Nitro in the early '90s, and has since issued impressive solo releases like last year's *Lucid Intervals and Moments of Clarity*, which displays blistering lines as angular as his trademark two-neck guitar. In 2000 Angelo did a clinic tour in support of his new "No Boundaries Signature Series" with Tradition Guitars, and appeared at a "Guitars in the Round" workshop with Joe Satriani, Steve Vai, Stanley Jordan, and Tom Morello. (*www.angelo.com*)

Randy Bachman {The Guess Who, BTO}
Bachman, co-founder of Canadian musical giants The Guess Who and Bachman-Turner Overdrive, has been anything but dormant. Thanks in part to Lenny Kravitz's revamp of Bachman's 30-year-old, three-chord wonder "American Woman," the veteran guitarist has teamed with old pal Burton Cummings for a Guess Who reunion tour and new live album.

Jennifer Batten
Michael Jackson selected Jennifer Batten out of more than 100 guitarists who auditioned for his 1987 Bad tour, and after a year and a half of playing to millions, Batten released her solo debut, *Above, Below, and Beyond*. She went on to form a group, Jennifer Batten's Tribal Rage, which released a world music album, *Momentum*. Batten rejoined Jackson for his Dangerous and HIStory tours, and has recently been touring with Jeff Beck. She also hopes to release her next solo album in 2001. (*www.batten.com*)

Steve Brown {Trixter}
Although Steve Brown and Trixter enjoyed gold success with 1990's *Trixter*, their appeal was short-lived as grunge usurped the hard rock of the '80s. In 1995, Brown formed 40 Ft. Ringo, and after a few years sweating out the New York and New Jersey club scenes, has recently begun playing to packed houses. (*www.40ftringo.com*)

Fred Carter, Jr.
One of Nashville's finest studio pickers ever, Carter was on hand when Dylan and Paul Simon began working in Music City. Carter devised the famous cascading intro to Simon's stand-out "The Boxer." Though he retired a few years back, Carter still finds time for the occasional session with country star daughter Deana Carter.

Don Covay
R&B songwriter-extraordinaire Covay reeled off nuggets like "Chain of Fools" and "Sookie Sookie," and became the leading influence on Mick Jagger's vocal style. This past year Covay hit the comeback trail with *Adlib*, his first album since the mid '60s, featuring a cover portrait by Stones' artist-in-residence Ron Wood.

Steve Cropper
From the telltale Telecaster riff of 1962's "Green Onions" to the famous "Play it, Steve!" of "Soul Man," Steve Cropper's licks can be heard everywhere. The former Stax great and co-writer of "In the Midnight Hour," "Knock on Wood," and "(Sittin' on) the Dock of the Bay" appeared in *Blues Brothers 2000* and still racks up tracks at his own Insomnia Studio in Nashville.

Les Dudek
Les Dudek, the man behind of-the-time '70s discs like *Ghost Town Parade* and *Say No More*, as well as Allman Brothers session work, is currently earning his nut playing second guitar and slide as a member of Pat Travers' touring outfit and latching onto ex-Allman Dickey Betts' new unit.

Dave Edmunds
It was 30 years ago that Edmunds hit the Top Five with his rendition of "I Hear You Knocking," and since that time the Welshman has produced hits for the Fabulous Thunderbirds, toured with Ringo Starr, and maintained a relationship with Rockpile pal Billy Bremner. Edmunds recently displayed his first-rate string bending on *A Pile of Rock Live*.

Chris Impellitteri

Michael Fath
Versatile shredder Michael Fath's 19 solo albums prove that he is equally versed in progressive rock, jazz, and rockabilly. His latest album with the Michael Fath Group, *Yesterday's Child*, will be released in March 2001. Fath's future plans include a nine-piece horn project, Michael Fath's Le Jazz, and the debut of his "legitimate" solo jazz career, both of which should be released in early 2001. Fath has also launched the educational guitar web site, *www.rockguitarschool.com*. (*www.michaelfath.com*)

Jay Ferguson {Spirit, Jo Jo Gunne}
Spirit co-founder Jay Ferguson contributed tracks like "Mr. Skin" and "Animal Zoo," then followed with his own outfit Jo Jo Gunne (and its lost gem "Run Run Run") before reaching a peak with 1977's solo smash "Thunder Island." Ferguson then made the transition to film and TV composing, and has now written music for 17 feature films and 150 TV shows.

Oz Fox {Stryper}
Lite-metal evangelists Stryper have officially broken up, but they do manage to come together for old times' sake. Last December they played a one-off in Costa Rica. Guitarist Oz Fox, absent from the limelight for many years, was last seen guesting with several Christian outfits, including J.C. & the Boyz, Bride, and Ransom. In 1998, Oz and bassist Tim Gaines joined forces in Sin Dizzy, releasing *He's Not Dead* soon after. (*www.ozfox.com*)

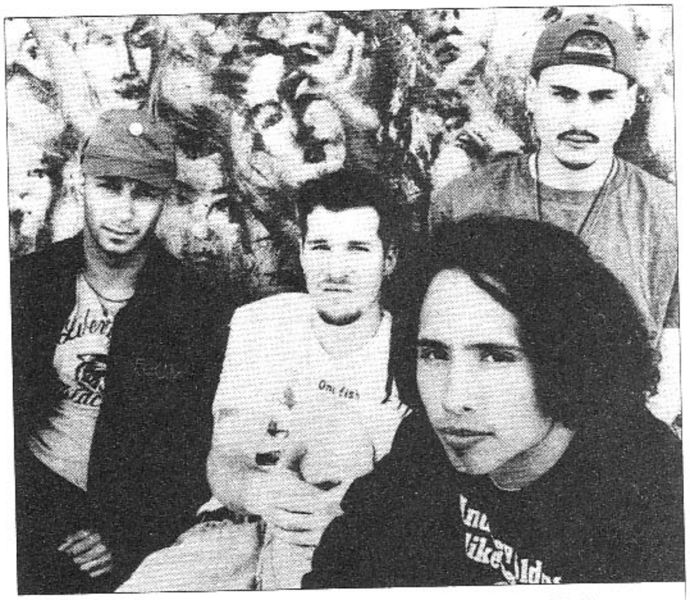
Richie Furay
The third guitar hand in Buffalo Springfield, Furay gave voice to early Neil Young songs like "Nowadays Clancy Can't Even Sing" and "Do I Have to Come Right Out and Say It," then fronted country rockers Poco. Today, Furay sings the praises of the Almighty as pastor of the Calvary Chapel of Boulder, Colorado.

Amos Garrett
A mammoth talent, Garrett's guitar break on Maria Maldaur's "Midnight at the Oasis" is a great guitar moment in recorded history. In 1996, the Canadian ace issued *Off the Floor Live*. When not working the northern club circuit, Garrett puts down the guitar long enough to pick up a fishing pole.

Brad Gillis {Night Ranger}
The other half of the Night Ranger tandem, Gillis' energetic playing and whammy-bar wizardry can also be heard on Ozzy Osbourne's 1982 live album *Speak of the Devil*. Gillis also released his second solo album, *Alligator*, in Japan earlier this year, and in anticipation of a worldwide release, will issue a limited edition of the album featuring bonus tracks. (*www.bradgillis.com*)

Luther Grosvenor {Spooky Tooth, Mott the Hopple}
The six-stringer for U.K. rockers Spooky Tooth, Mott the Hoople, and Widowmaker, Grosvenor

CONTINUED ON PAGE 190



Rage Against the Machine "Renegades of Funk"

by Dale Turner

Less than two weeks after Rage Against the Machine frontman Zack De La Rocha announced he was leaving the band he helped create, Epic Records announced plans to release *Renegades* (released December 5, 2000)—a 12-track album that includes Rage versions of 12 classic hip-hop, rock, and punk songs, ranging from artists like the Stooges, MC5, and Devo to the Rolling Stones, Bruce Springsteen, and Bob Dylan.

Initially recorded as possible bonus tracks for Rage's then-planned live album, Rage became so enamored with the tracks that they decided to postpone the live album and release *Renegades* instead. "What began as a couple of bonus tracks has blossomed into one of the most powerful records of our career," guitarist Tom Morello exclaims. "There has never been another album like this—where a band like Rage Against the Machine has recorded an entire CD of revolutionary versions of classic hip-hop and rock songs."

What's revolutionary about this particular "covers" record? For starters, Rage took the lyrics and structure from the artists' original tracks and interjected their own riffs and grooves, ending up with, as Tom Morello describes, "something that neither the original artists nor Rage Against the Machine would have found on our own—it transcends both. That's what makes it such a unique record."

One of several headlights on Renegades is a searing rendition of "Renegades of Funk," a track originally penned by Afrika Bambaataa, leader of pioneering '80s hip-hop icons Soulsonic Force. "'Renegades of Funk' is the first song that Zack brought in," Morello explains. "It was a song I wasn't that familiar with, so we listened to it. And it was this 15-minute long break-dance anthem—it doesn't have a chorus; it just has a bunch of beats and seems to be an improvised lyric. That song was the biggest challenge in the studio. We took about three days in the studio to record the basic tracks for that—which is unheard of for us—as we tried to whittle it down and make it into a powerful Rage Against the Machine song. It went from being a sprawling mess at our initial rehearsal, to being a really tight, huge, super-funky Rage track."

THE TUNING AND TONES

As is customary with most Rage tracks, "Renegades" features all sorts of crazy guitar tones, courtesy of Tom Morello. "To get that right kind of feel for the track," Morello explains, "I did my best to play like an inexpensive Moog synthesizer, and it turned out pretty great. I was more experimental with the guitar playing, doing overdubs and some interweaving lines. I was not afraid to let my freak flag fly and play a variety of crazy things on this one."

ALBUM
Renegades
(Epic)

To cop Tom Morello's tones, have a DigiTech Whammy pedal on hand, a guitar equipped with a tremolo bar (to detune the open B string in the interlude/bridge), a heavily distorted amp, and make sure you've twirled your tuning pegs to Drop D tuning (low to high: D–A–D–G–B–E).

THE WHAMMY PEDAL FIGURES

In the intro and most of the choruses in "Renegades," Gtr. 1 is used to lay down some screeching single-note lines—melodic parts shot into the stratosphere, courtesy of Morello's trusty Whammy pedal (locked into its "octave higher" setting). The first Whammy pedal-inflected figure, Riff A, is used in the intro and fourth verse, and depicts the melodic arpeggiation of partial triads—C and Dm [**Fig. 1**]. Morello plays this figure in 5th position, picking in steady quarter notes throughout.

Meanwhile, Riff C, the song's other key Whammy pedal passage, is used to spice up the majority of chorus sections. This figure relies heavily on the 5th-position fingering for the D minor pentatonic scale [**Fig. 2**].

THE HEAVY RIFFS

The heavy riffs that pop up intermittently throughout "Renegades" are almost exclusively the responsibility of Gtr. 2. One such riff, Riff B, is used to drive verses 1, 2, 3, and 6. This heavily distorted figure (played with the neck pickup) is derived from the D minor pentatonic scale (performed on the bottom string pair) and punctuated with a couple of power chords—F5 and G5 [**Fig. 3**].

Meanwhile, a similar passage (Riff C1) helps propel most of the song's choruses. One exception: Riff B is used in the chorus that sets up the grinding fifth verse. This particular verse introduces a new figure (Rhy. Fig. 1), whereby Morello unloads another pair of power chords—G5 and A5 [**Fig. 4**].

Fig. 1

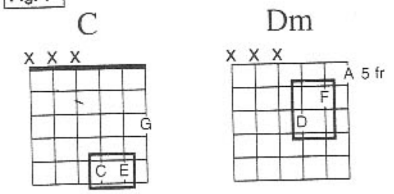
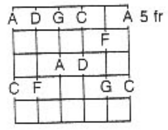
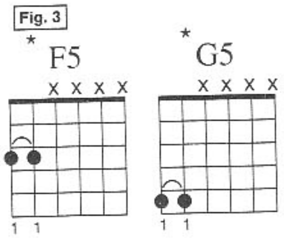


Fig. 2 D Minor Pentatonic



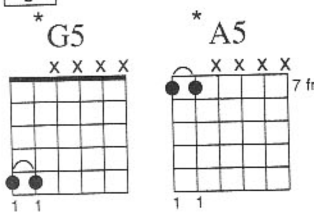
*Standard tuning

Fig. 3



*Drop D tuning

Fig. 4



*Drop D tuning

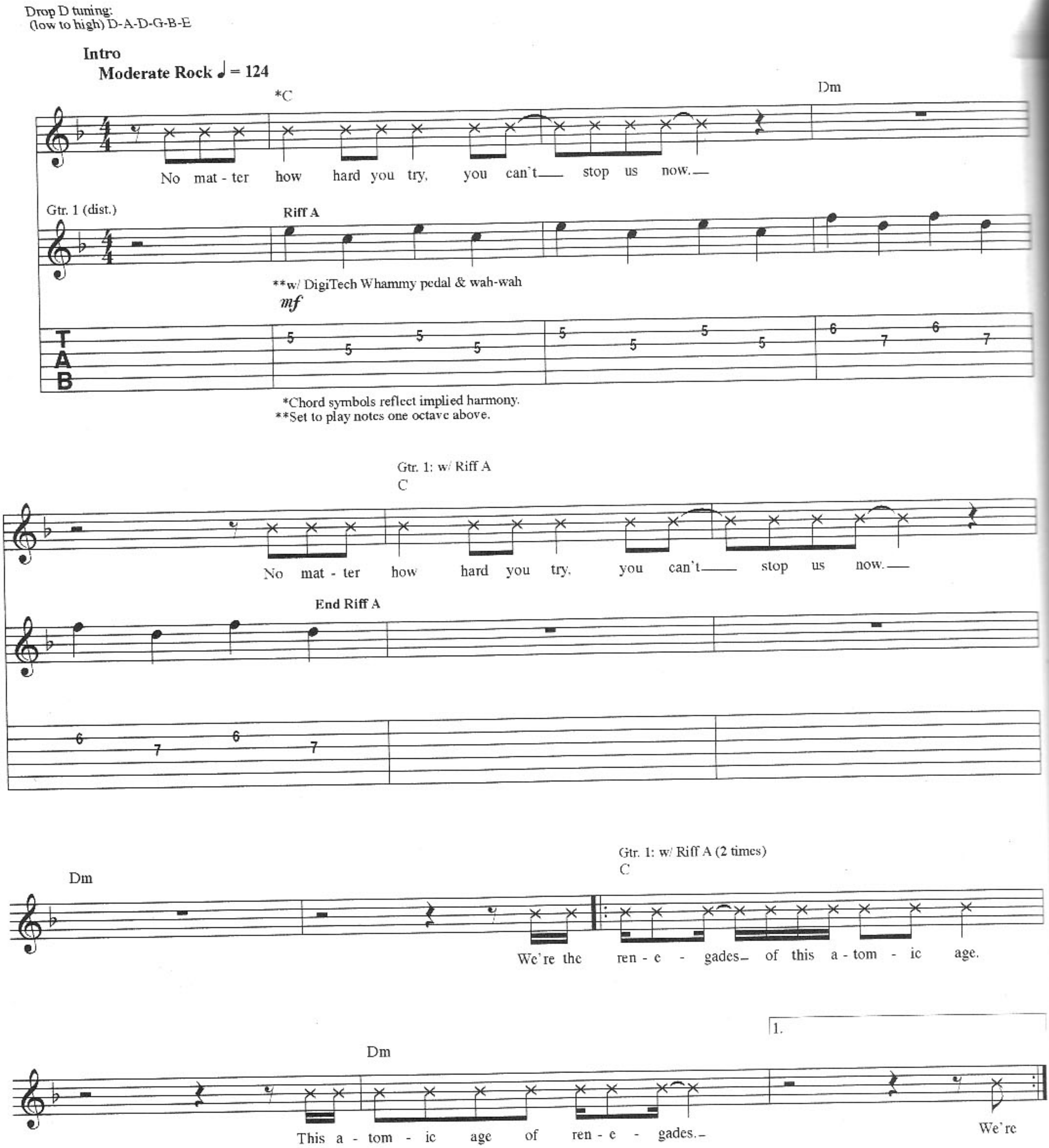
RENEGADES OF FUNK

As Recorded by Rage Against the Machine

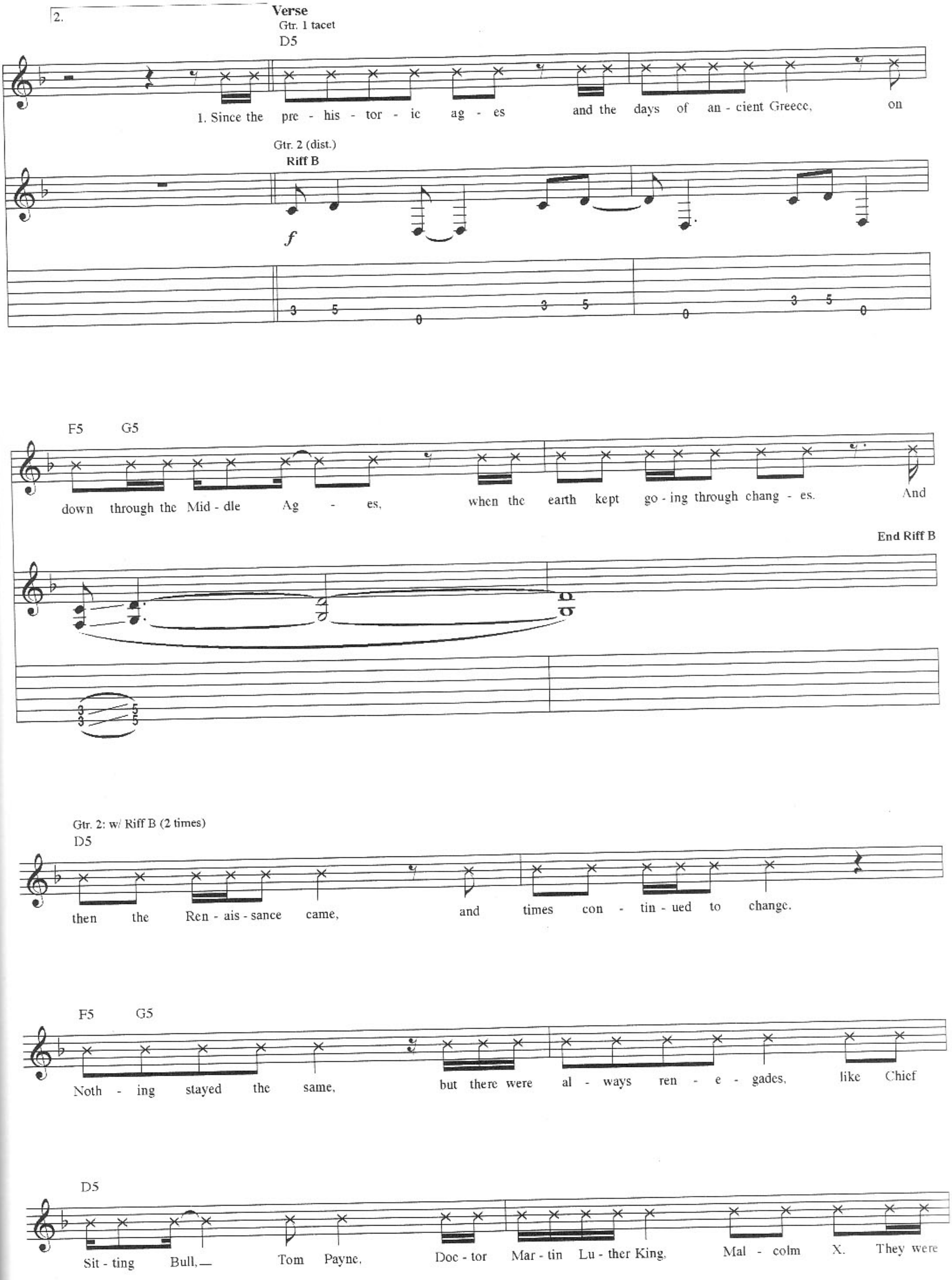
(From the Epic Recording **RENEGADES**)

Transcribed by Adam Perlmutter

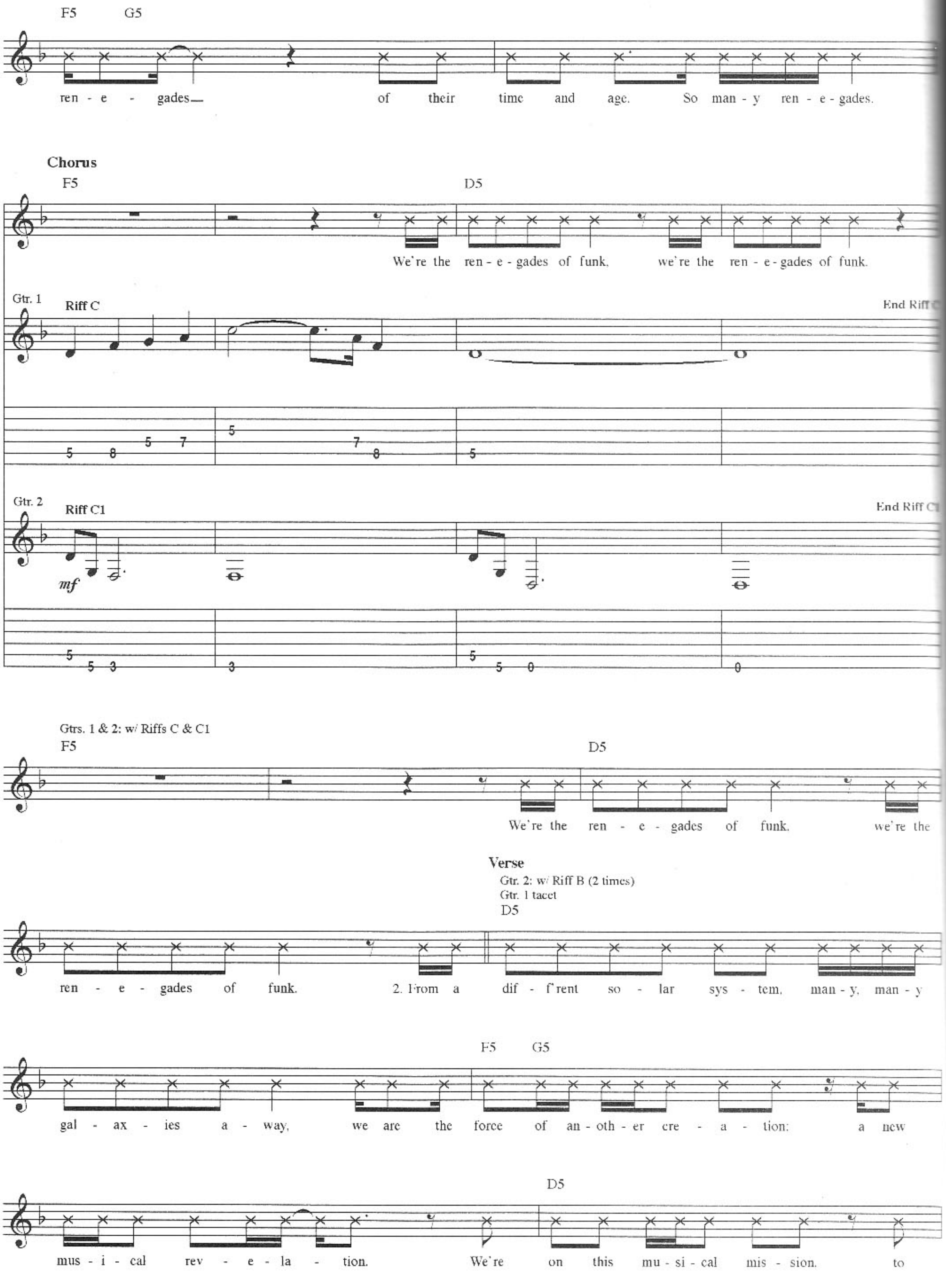
Written By: Baker/Bambaataa/Miller/Robie



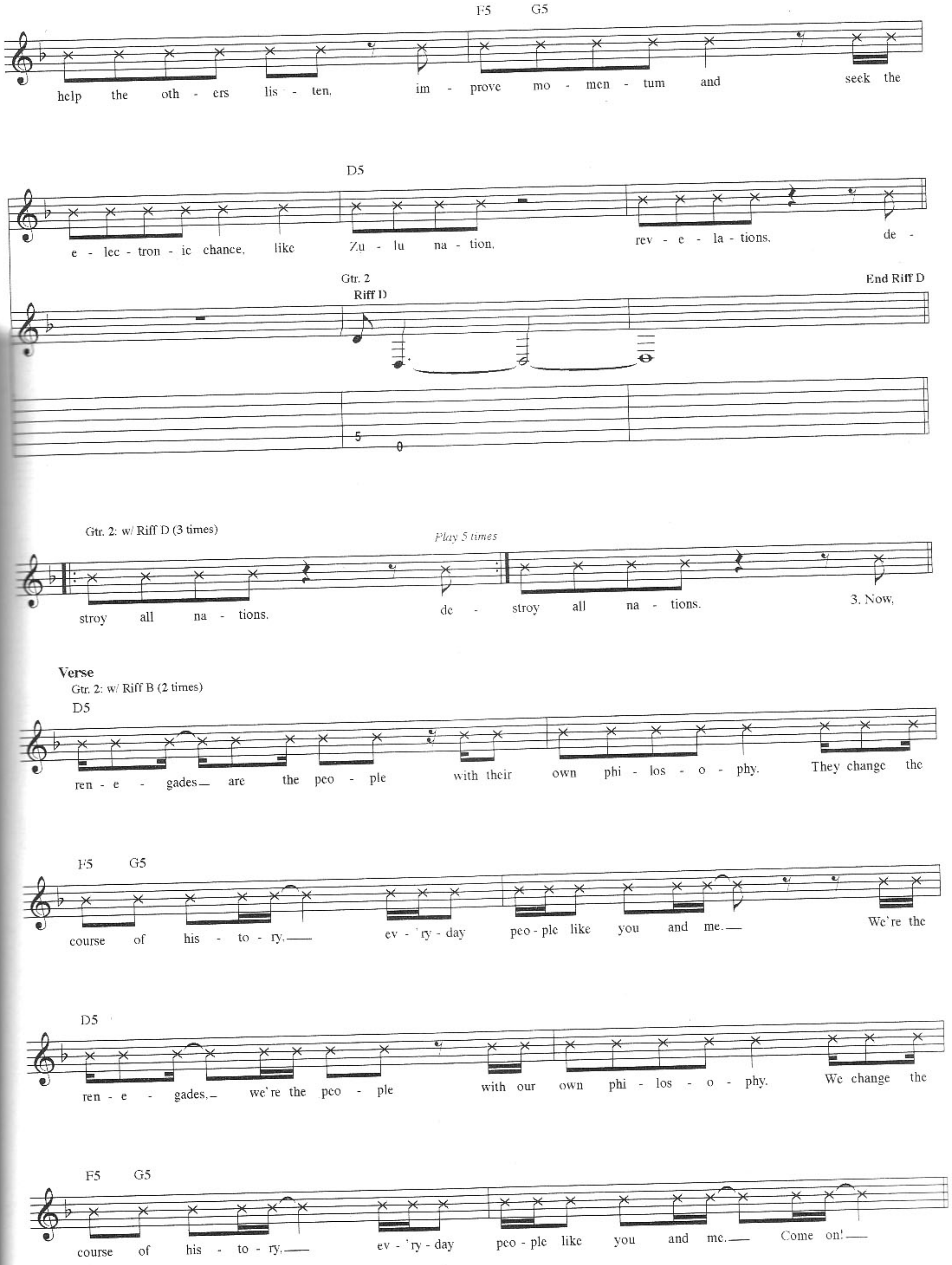
© 1984 Published By: Bambaata Music/T-Girl Music L.L.C. (BMI) and Shakin Baker Music (BMI)


2.
Verse
Gtr. 1 tacet
D5
1. Since the pre - his - tor - ic ag - es and the days of an - cient Greece, on
Gtr. 2 (dist.)
Riff B
f
3 5 0 3 5 0 3 5 0
F5 G5
down through the Mid - dle Ag - es, when the earth kept go - ing through chang - es. And
End Riff B
3 3 5 5
Gtr. 2: w/ Riff B (2 times)
D5
then the Ren - ais - sance came, and times con - tin - ued to change.
F5 G5
Noth - ing stayed the same, but there were al - ways ren - e - gades, like Chief
D5
Sit - ting Bull, — Tom Payne, Doc - tor Mar - tin Lu - ther King, Mal - colm X. They were

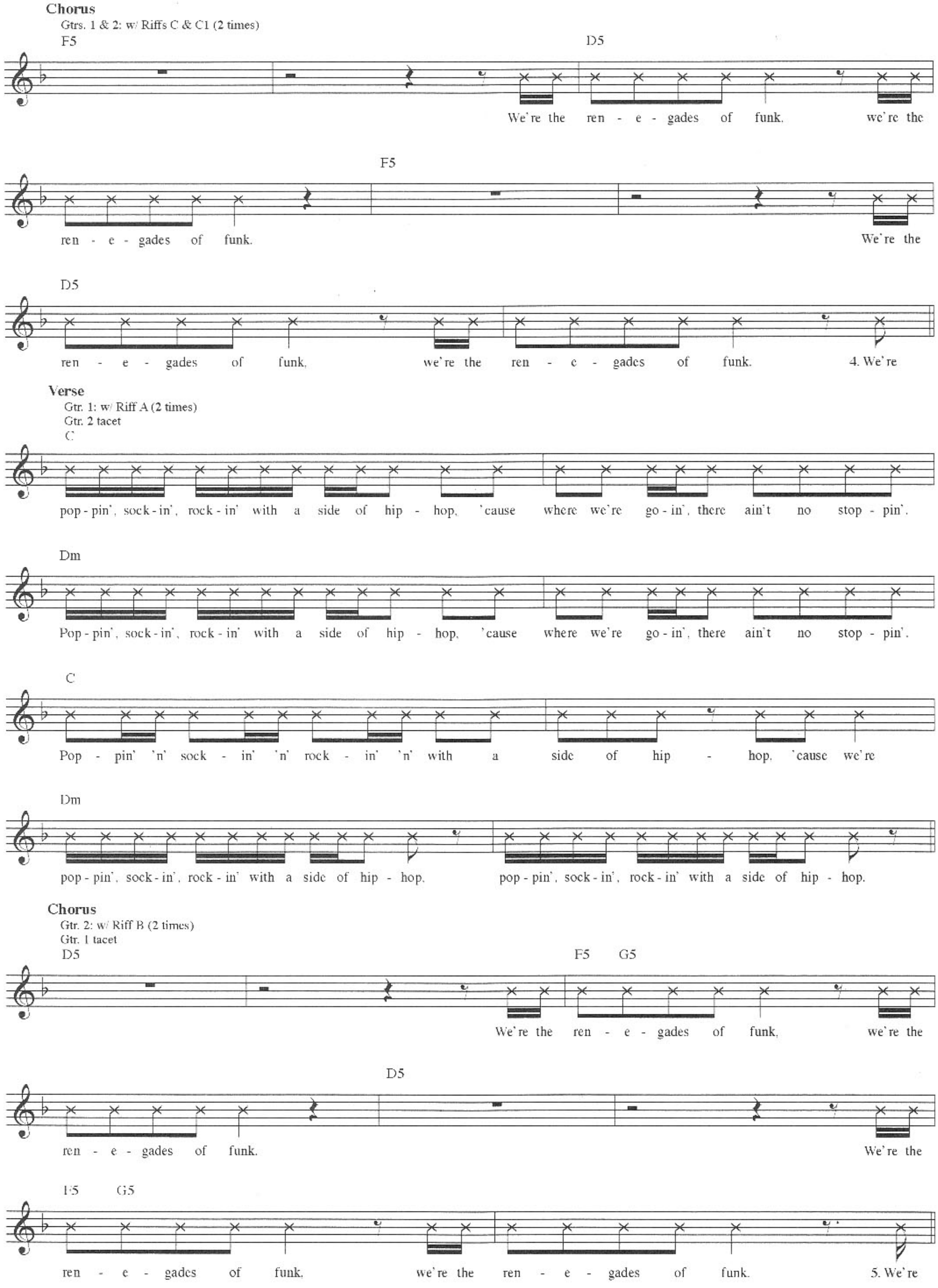
Renegades of Funk



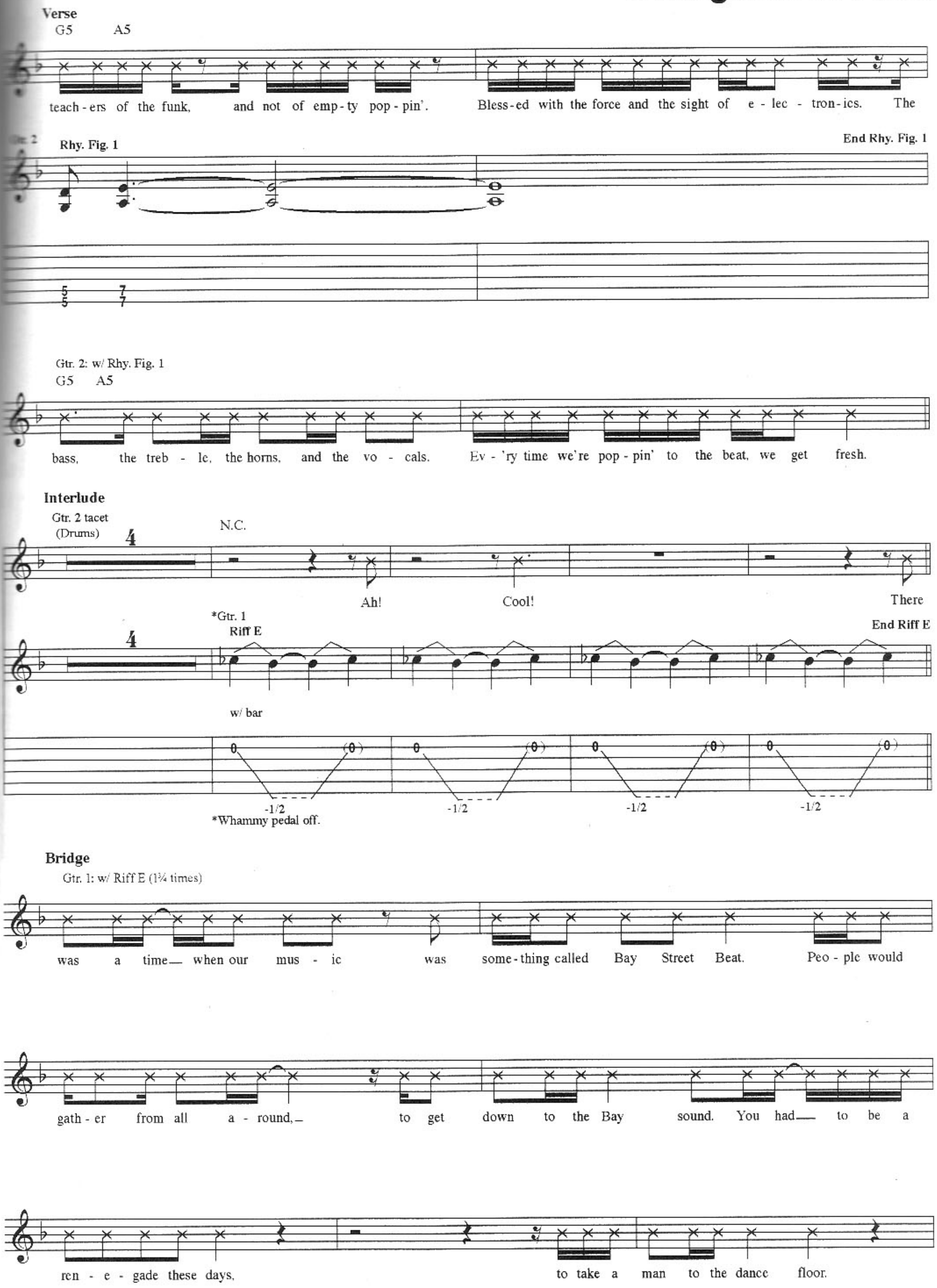
Renegades of Funk



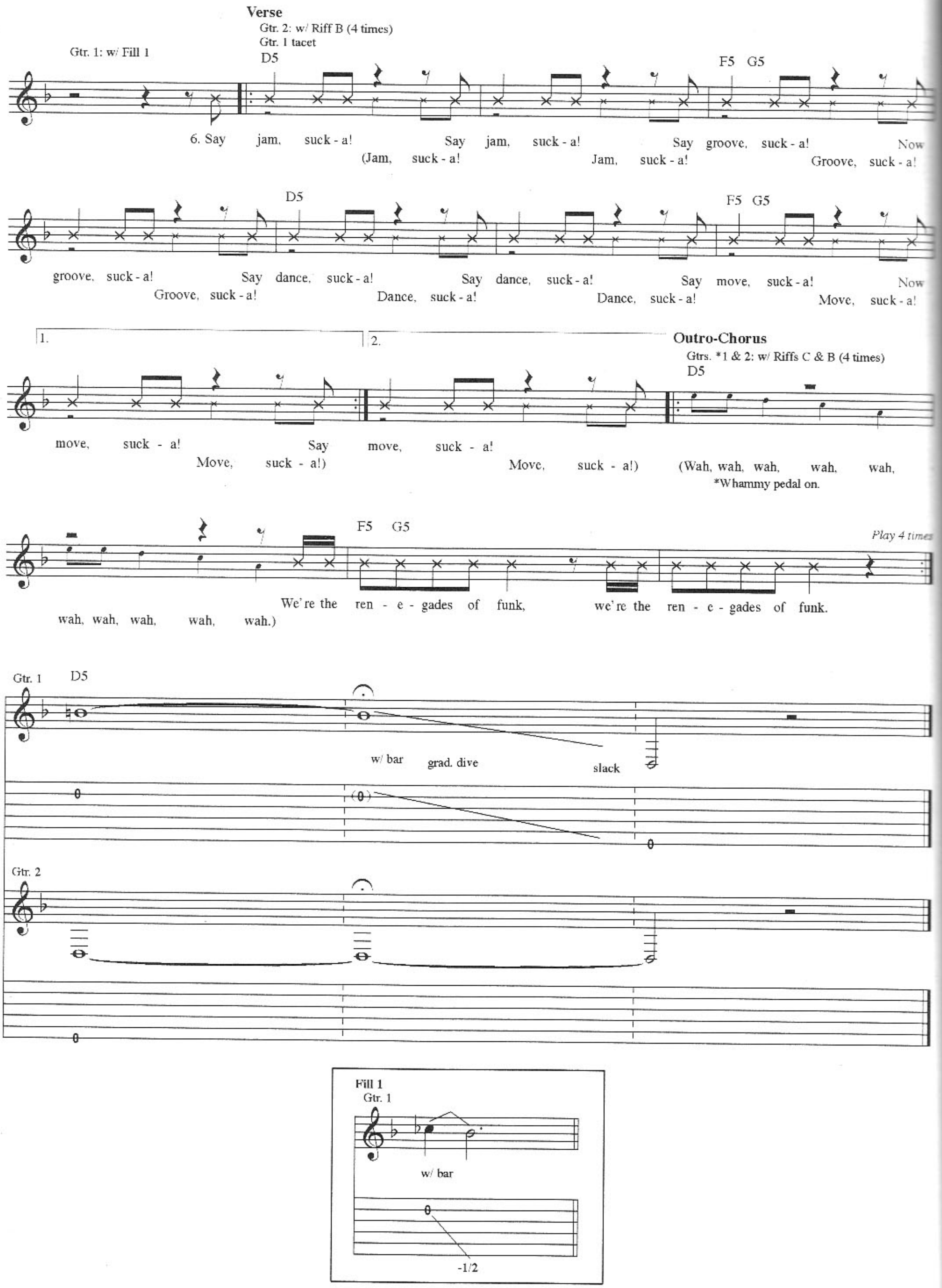
Renegades of Funk

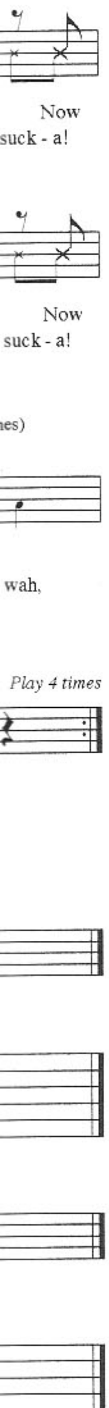


Renegades of Funk



Renegades of Funk





Creed
"Faceless Man"

by Dale Turner

In December, Creed wrapped up another year of modern rock dominance, scoring four awards at the inaugural "My VH-1 Music Awards" one week, while being named Rock Artists of the Year at the *Billboard* Music Awards in another. As a result, their sophomore effort, *Human Clay,* shot back up to the Top 10, where it's spent most of its time since its September 28, 1999 release. To date, *Human Clay* has sold more than eight million copies in the U.S. alone.

At the moment, Creed are in their home base of Orlando, Florida, focusing on writing material for their third full-length album. The disc will reportedly be recorded as a trio—most likely with guitarist Mark Tremonti also handling the bass duties. (In August 2000, founding bassist Brian Marshall left the band and was replaced with "touring bassist" Brett Hestla.)

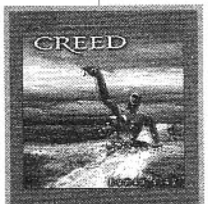
In the meantime, we present for your picking pleasure the following transcription to "Faceless Man"—a Creed track which, in *Guitar One's* November 1999 cover story, Mark Tremonti referred to as "the best song we've ever done." You trivia buffs out there will also be interested to know that *Human Clay* was almost called *Faceless Man.* "But," Tremonti explains, "naming an album after a song was too much like doing the *My Own Prison* thing."

THE TUNING AND TONE

Though Creed guitarist Mark Tremonti is usually a devout Drop D tuning disciple, on "Faceless Man" he employed an unusual form of Open D tuning, specifically Open D5 tuning (low to high: D–A–D–A–D–D; both E strings are tuned down to D, the G string is tuned up to A, and the B string is tuned up to D).

"My experimentation with tunings had a lot to do with the band Tea Party," Tremonti confesses. "Jeff [Martin] is an incredible guitar player. I'd be backstage while they were playing, and his guitar tech would have this big chart because every song had a different tuning. It gave me an idea to just sit down and experiment, and I stumbled across Open D5 tuning. With Open D5 tuning you can also make it sound real Middle-Eastern, like in 'Faceless Man,' then build to a big, nasty chorus."

Tremonti played all the electrics on "Faceless Man" through a combination of MESA/Boogie Double and Triple Rectifiers, feeding a pair of 4x12 cabinets and Showman cabinets (equipped with 15" speakers), respectively, to achieve his massive sound. Tremonti's electrics are also doubled at times with an acoustic. To cop Tremonti's clean tones, as depicted in the intro and verse sections, experiment using different pickup combinations until you achieve an appropriately resonant sound: warm, with definition. For the crunch tone, boost the bass and scoop out the midrange of a heavily distorted amp and have at it. Note: It'll help having an amp setup with channel switching capability so you can switch seamlessly between clean and distorted sounds.



ALBUM
Human Clay
(Wind-up)

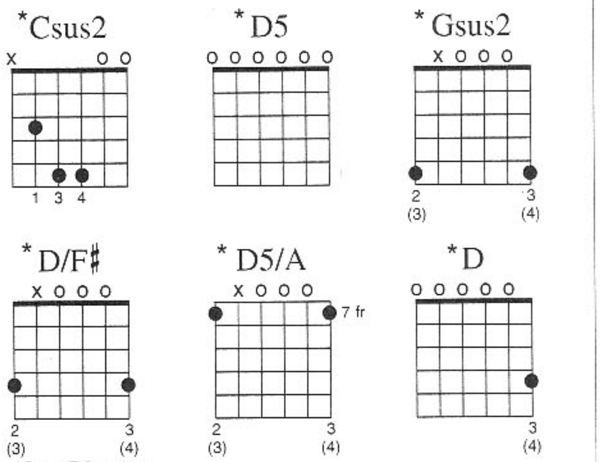
THE INTRO AND VERSES

The "Middle-Eastern" vibe Mark Tremonti was alluding to earlier is evidenced in this song's intro and verse sections (Riff A), as performed by Gtr. 2. This single-note passage takes advantage of Tremonti's peculiar tuning, enabling the guitarist to intermingle fretted notes on his top three strings with intermittent open strings. The exotic flavor Tremonti conjures up in this track also owes much to the guitarist's use of a mode referred to as D Phrygian dominant (D–E♭–F♯–G–A–B♭–C) —essentially D Phrygian (D–E♭–F–G–A–B♭–C) with a raised 3rd (F♯). Make sure to arch your fingers sufficiently, fretting each string squarely with your fingertips, so that each string can ring as much as possible.

THE CHORD SHAPES

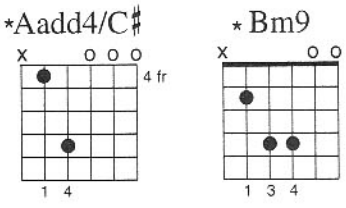
Since Tremonti is using an unorthodox tuning in this song, it's a given that you'll encounter several unusual chord fingerings. In the pre-chorus, Tremonti strums a handful of wild shapes—Csus2, D5, Gsus2, D/F♯, D5/A, and D [**Fig. 1**], all of which are doubled by an acoustic. Many of these shapes—arpeggiated and/or strummed—are also employed in the chorus section. In the bridge, a key change occurs, prompting a new set of shapes from Tremonti. In addition to some of the chords previously encountered, these include Aadd4/C♯ and Bm9 [**Fig. 2**], as well as an occasional three-note power chord shape (G5, F♯5, and A5), confined to the lower strings.

Fig. 1



*Open D5 tuning

Fig. 2



*Open D5 tuning

FACELESS MAN

As Recorded by Creed

(From the Wind-up Recording HUMAN CLAY)

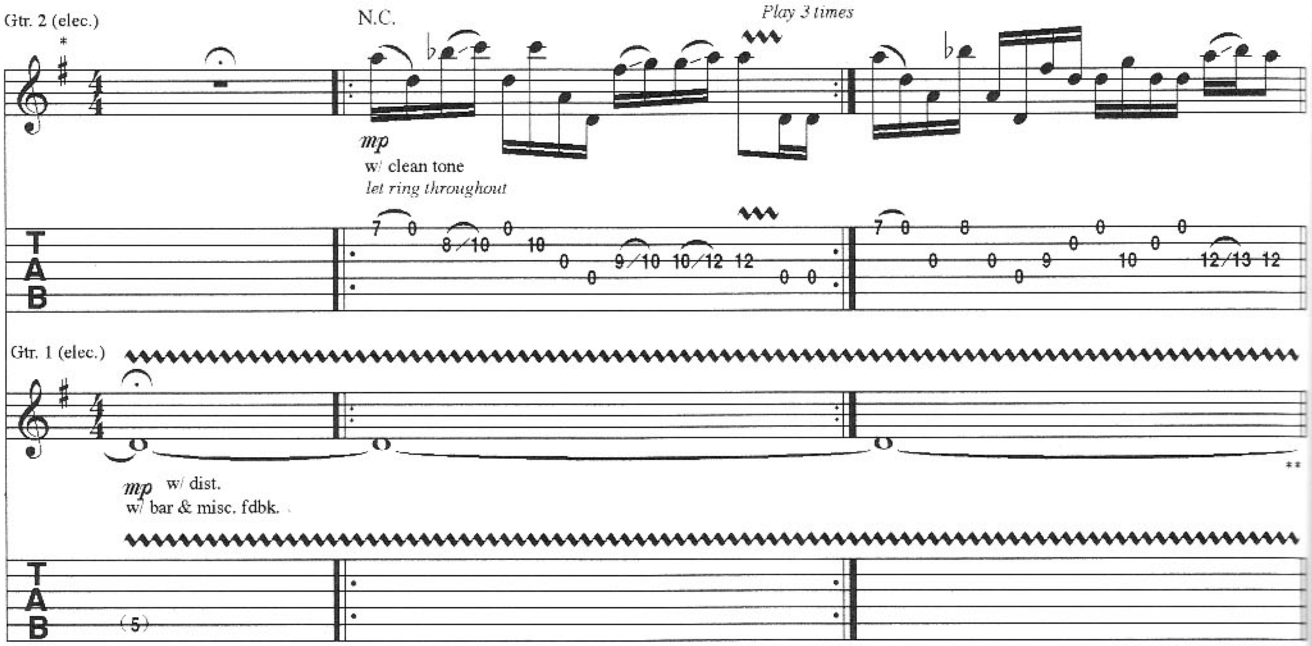
Written by Mark Tremonti and Scott Stapp

Transcriptions of this and 10 other great Creed hits are available in tab in *Human Clay* (00690401, $19.95). For more information or to order, please call Music Dispatch at 1-800-637-2852, or visit *www.musicdispatch.com*.

Open D5 tuning:
(low to high) D-A-D-A-D-D

Intro

Slow Rock ♩ = 70



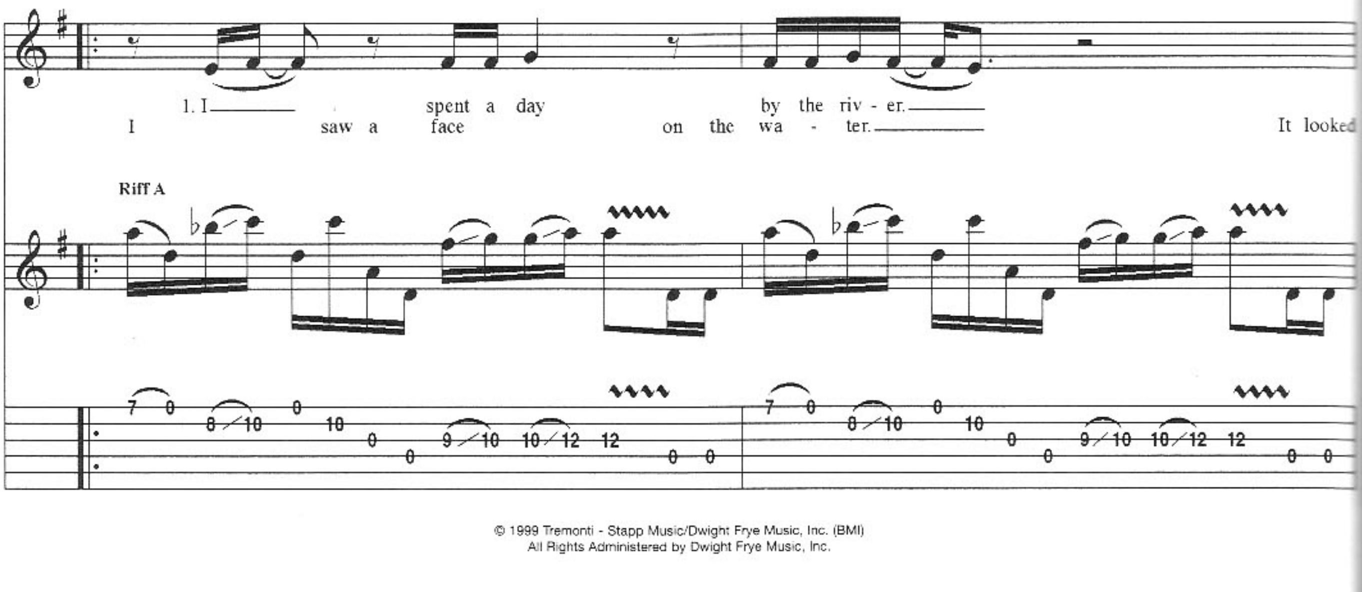
*Key signature denotes D Mixolydian.

**Let note ring for next 24 meas.

Verse

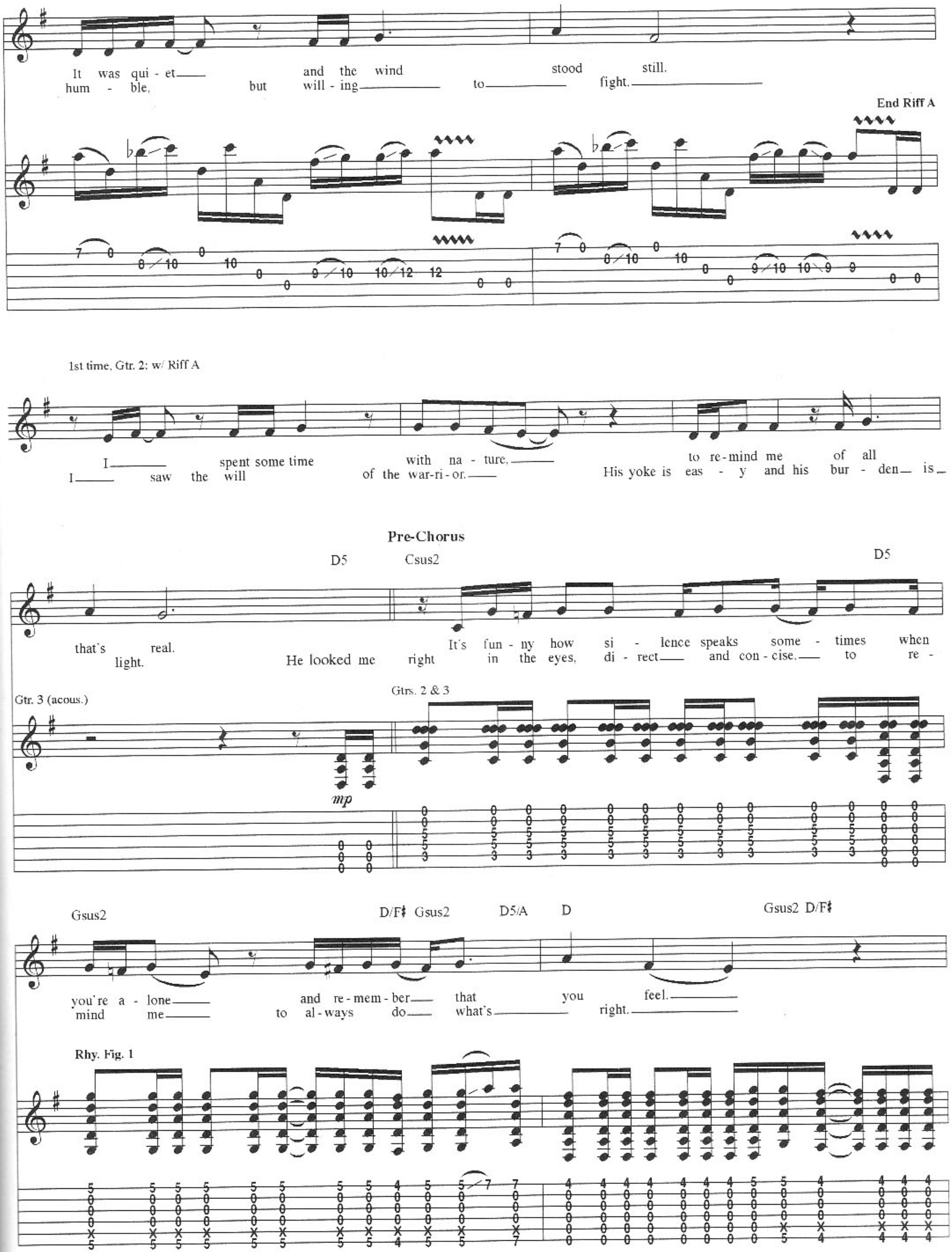
2nd time, Gtrs. 2 & 3: w/ Riff A (last 2 meas., 4 times)
2nd time, Gtr. 1 tacet

N.C.

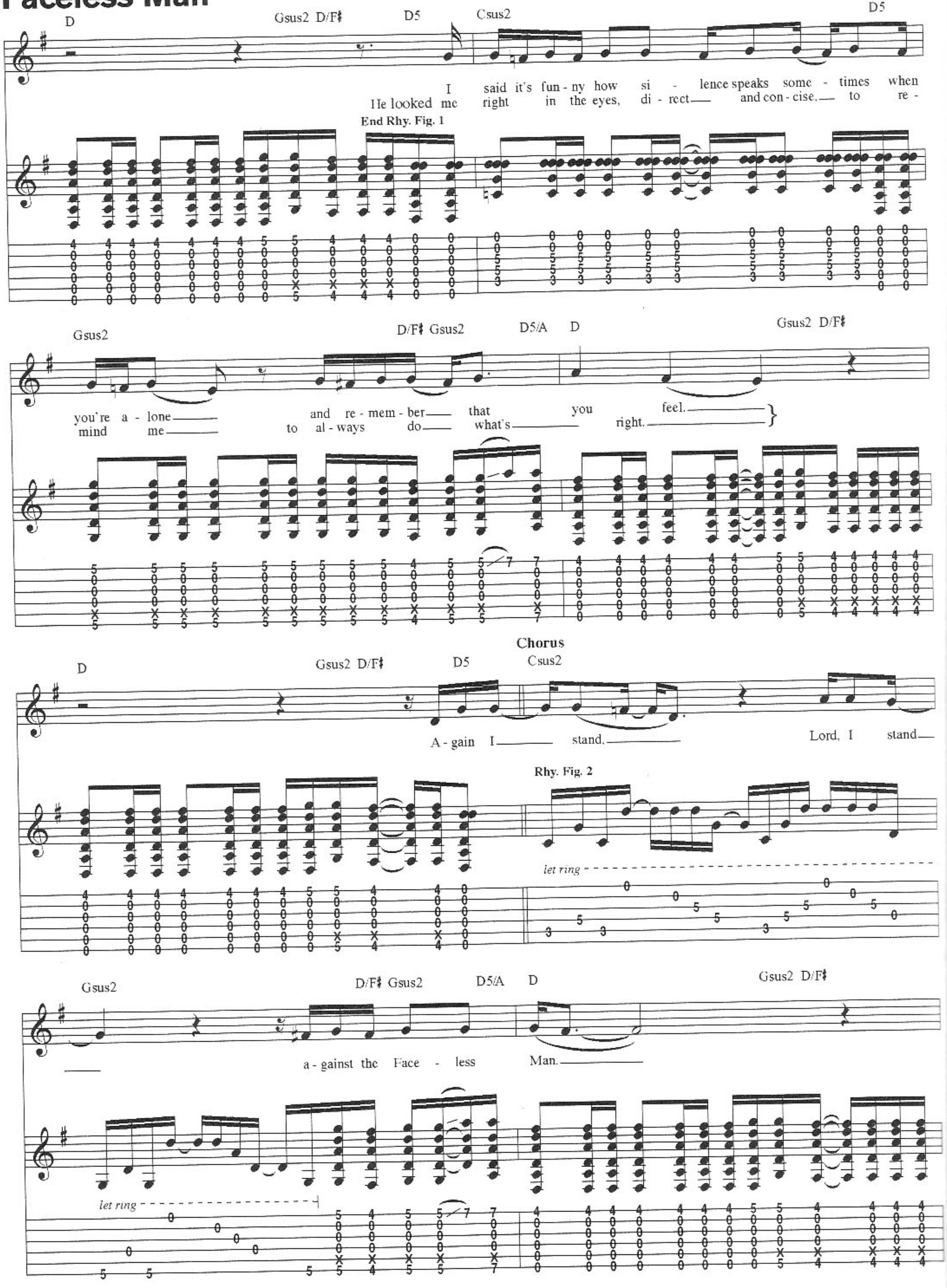


© 1999 Tremonti - Stapp Music/Dwight Frye Music, Inc. (BMI)
All Rights Administered by Dwight Frye Music, Inc.

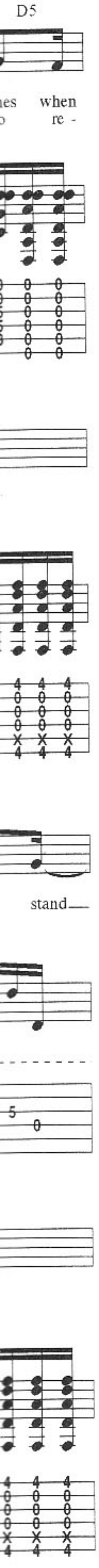
Faceless Man

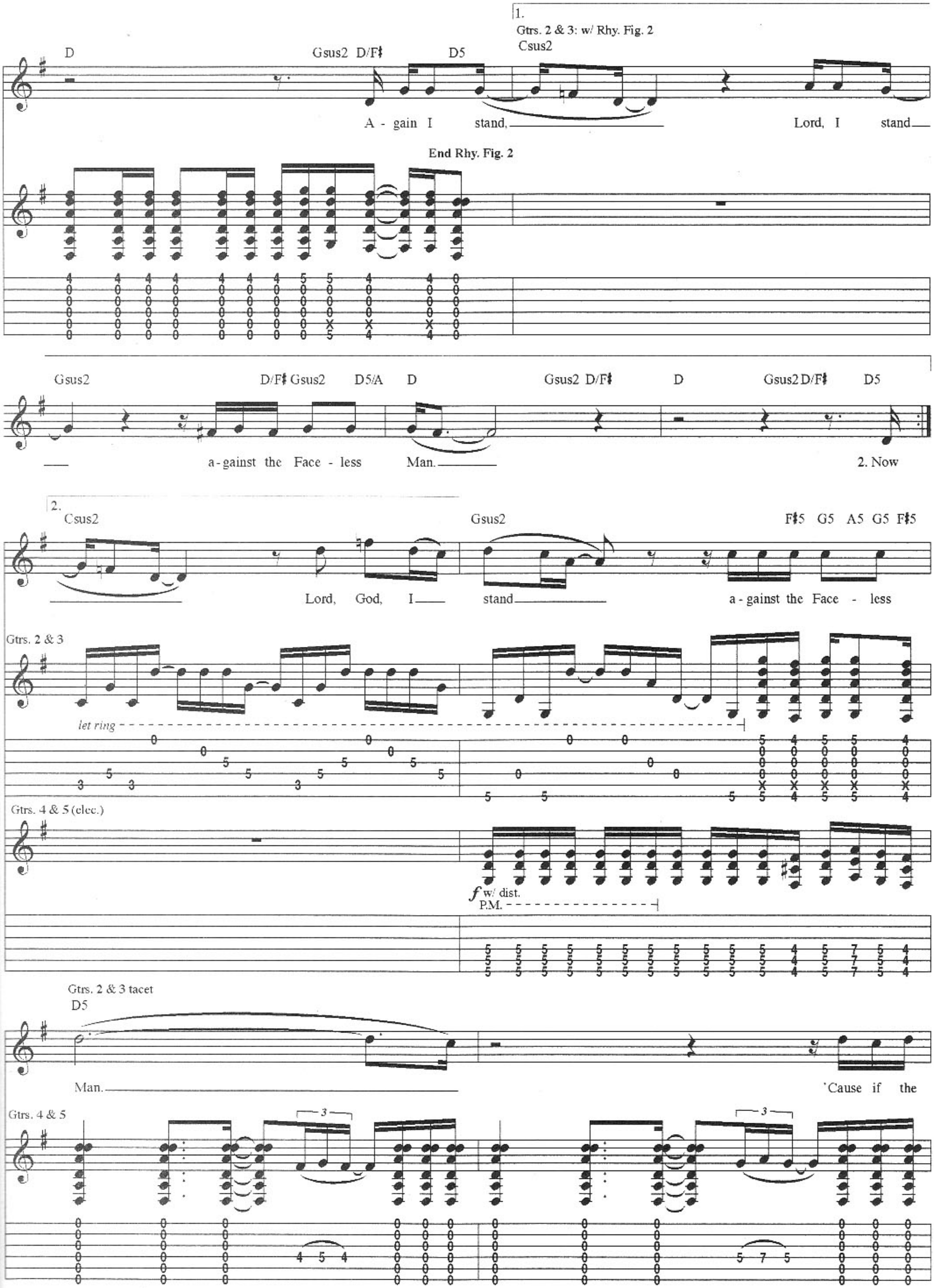


Faceless Man

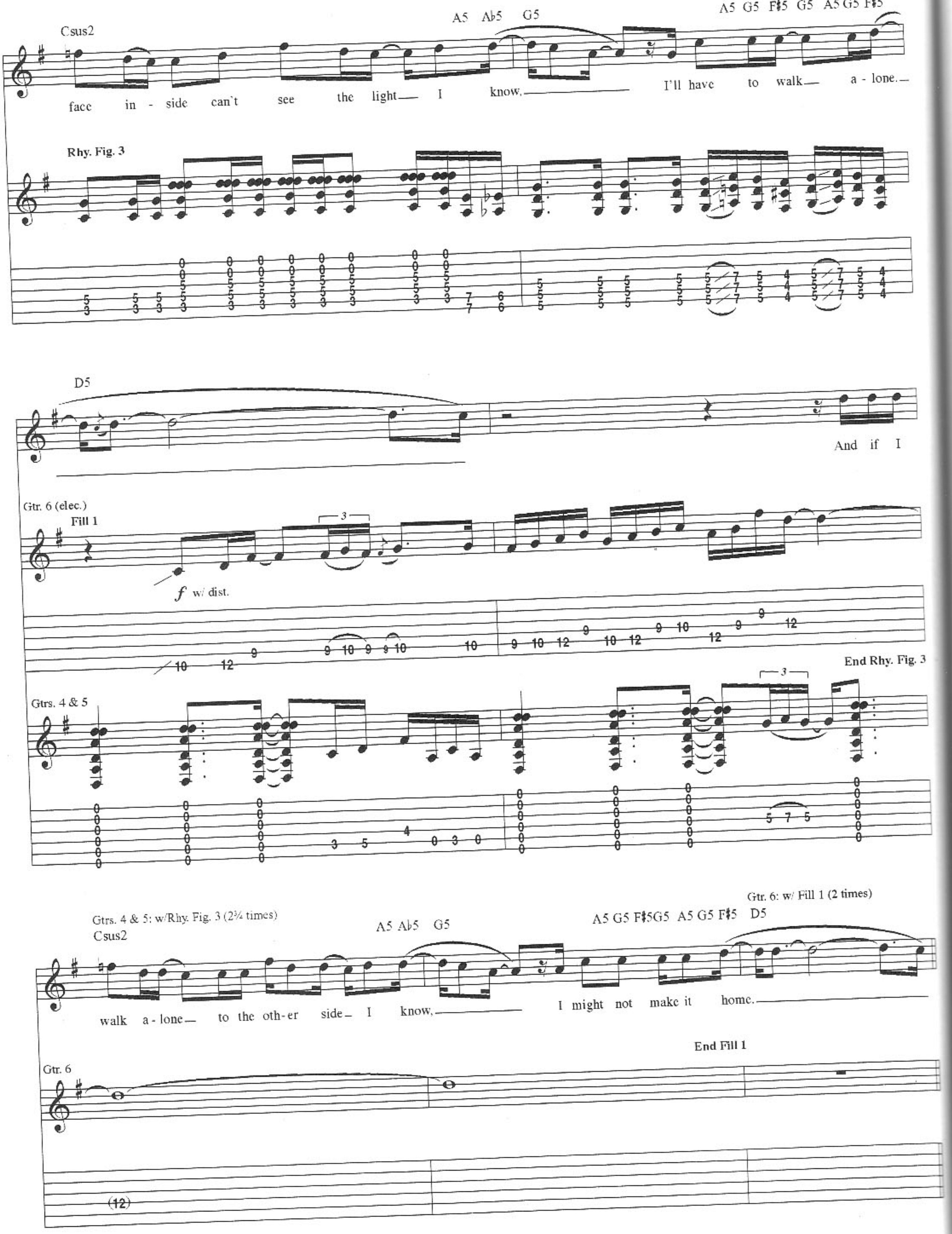


Faceless Man

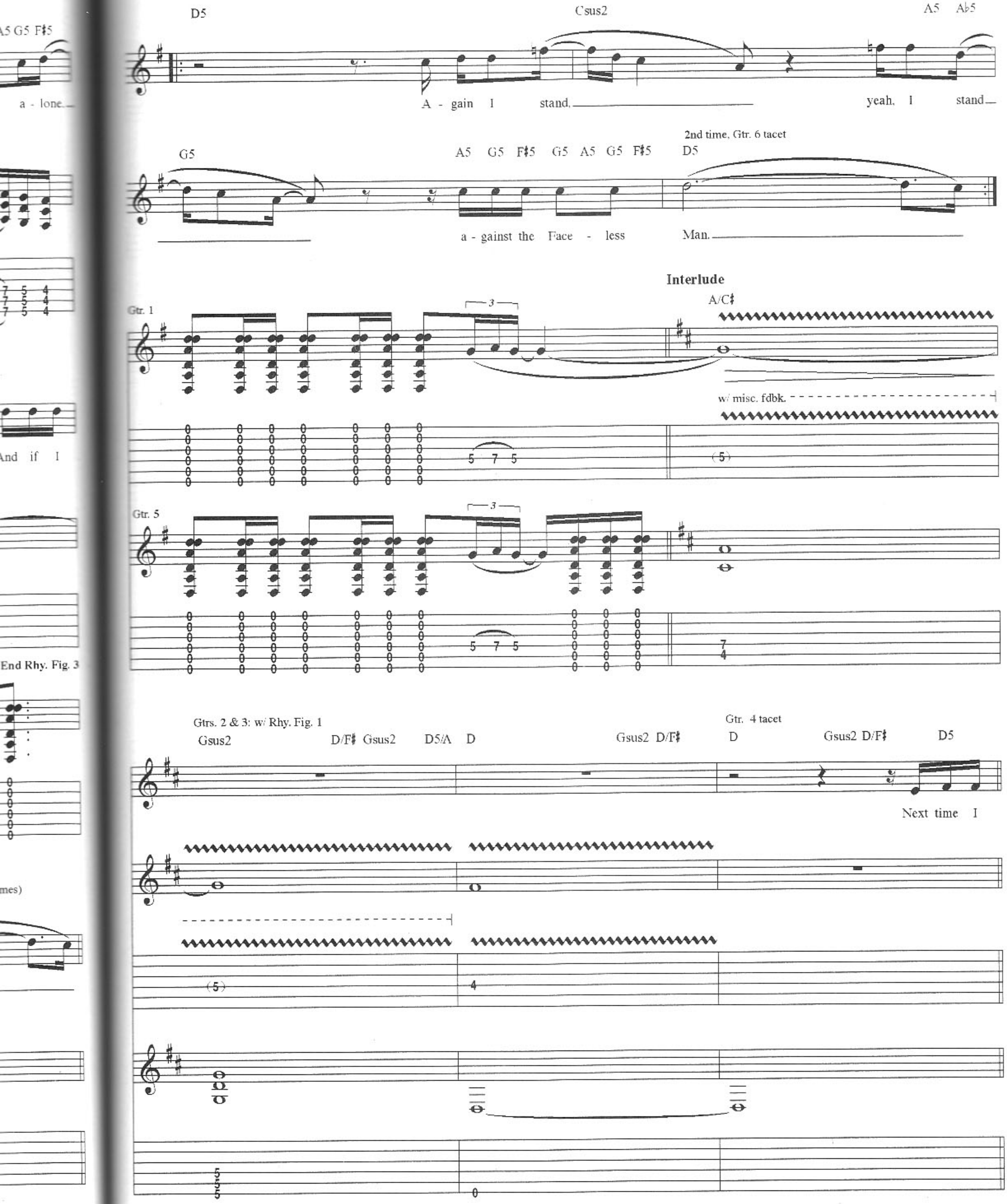




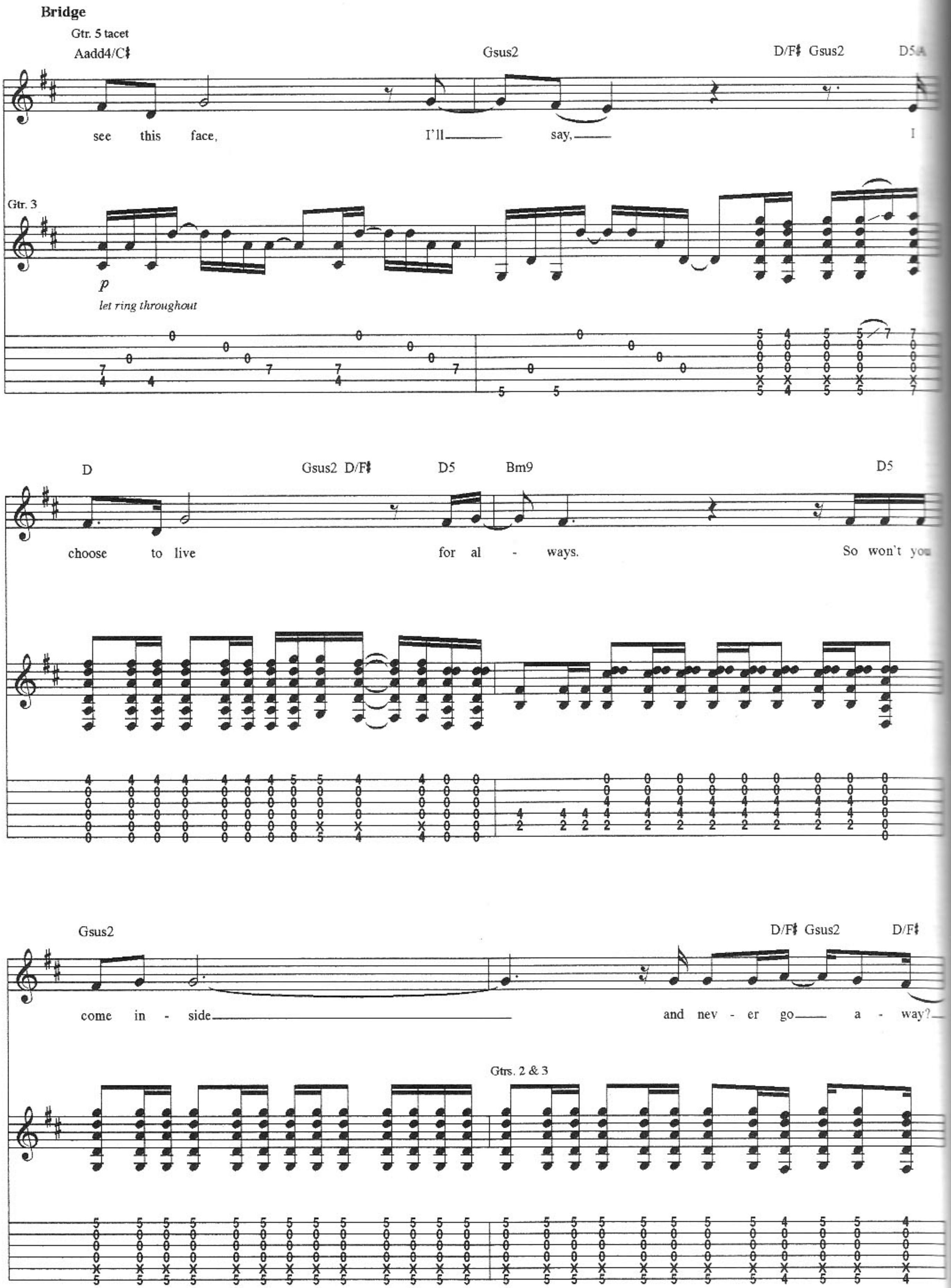
Faceless Man



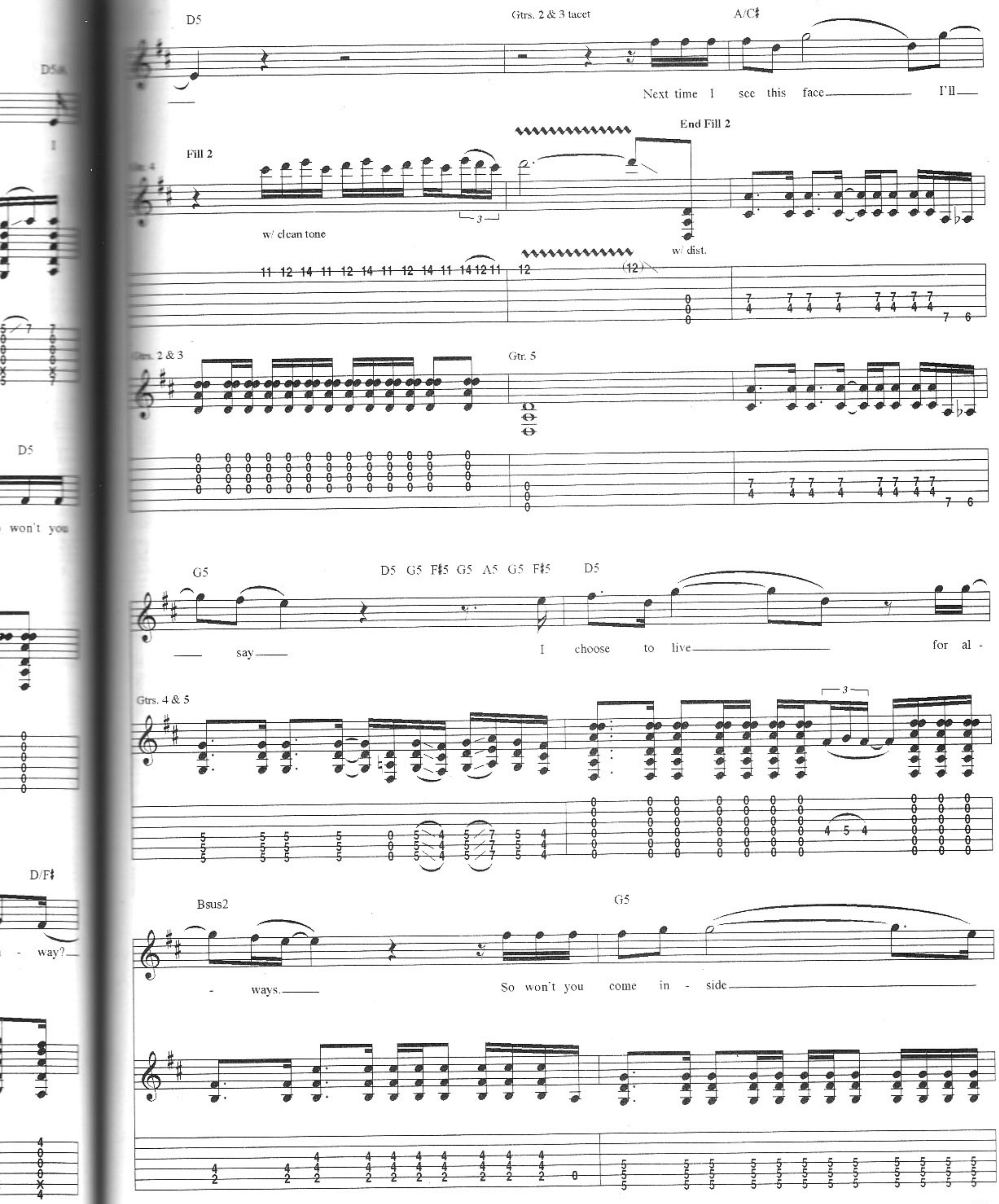
Faceless Man



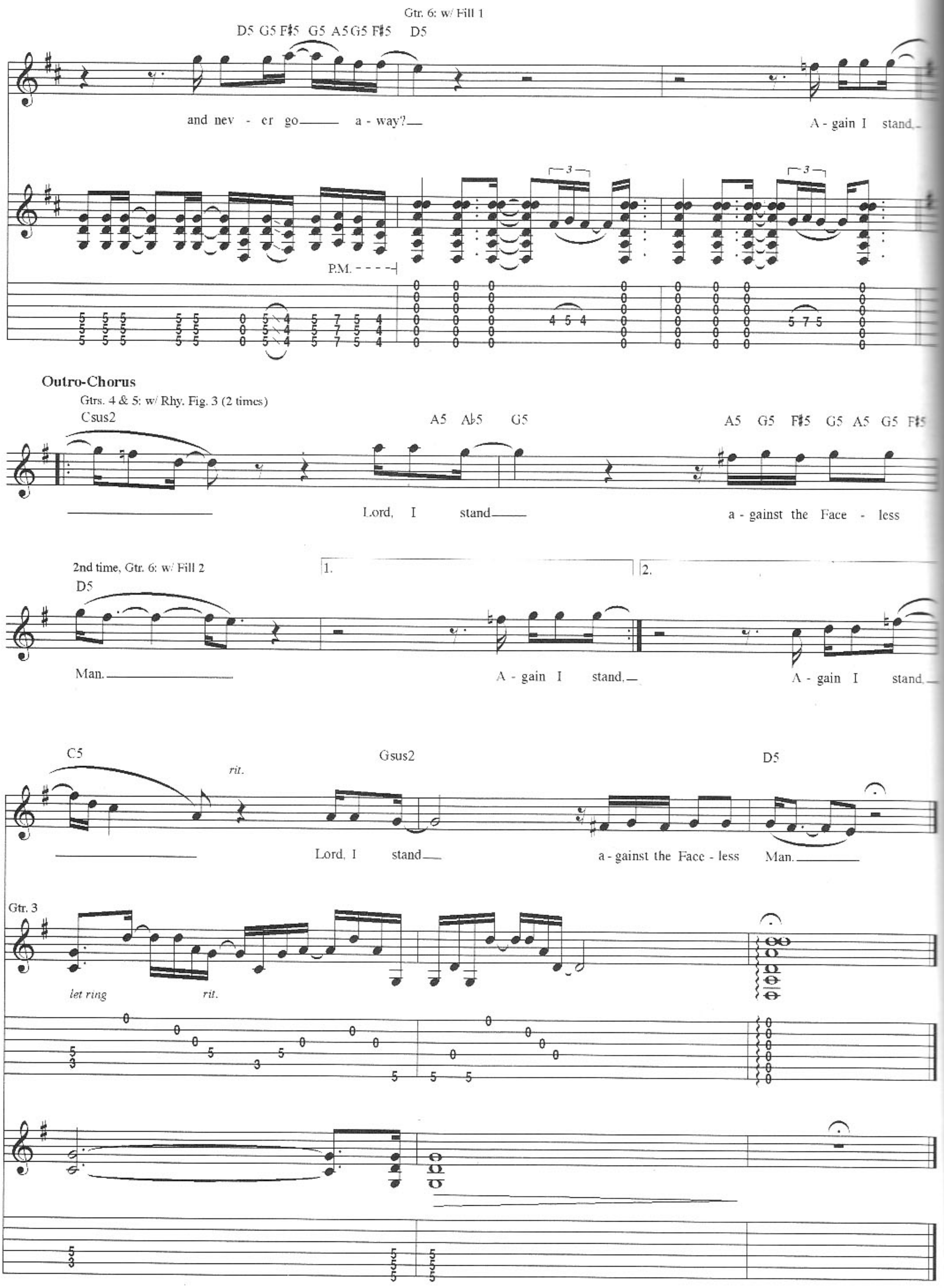
Faceless Man

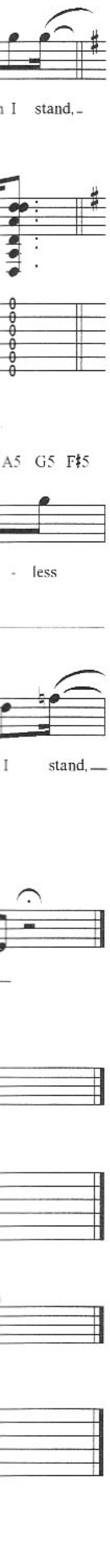


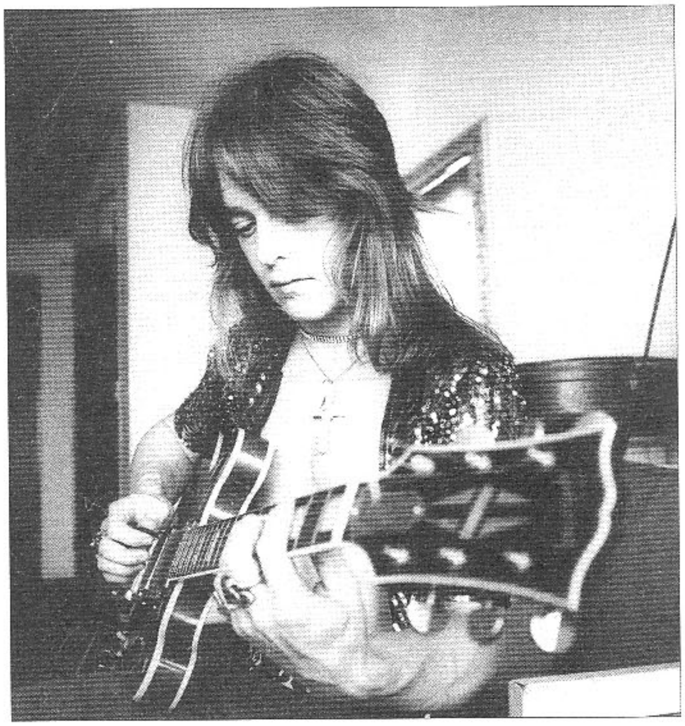
Faceless Man



Faceless Man







NEIL ZLOZOWER

Rick Derringer "Rock and Roll Hoochie Koo"

by Douglas Baldwin

Rick Derringer, still going strong on the concert circuit, has a long and distinguished career in the rock 'n' roll arena. His first major claim to fame was as a member of the McCoys, who scored big in the mid '60s with the frat-rock anthem "Hang On Sloopy." Listen to that three-chord classic the next time it pops up on an oldies station and you'll hear well-crafted songwriting, excellent arranging and production skills, and a brilliant solo.

Unable to shake the McCoys' bubblegum image, Rick and brother Randy joined up with blues heavyweight Johnny Winter, who first recorded Derringer's "Rock and Roll Hoochie Koo" in 1970. After a stint with Johnny's brother, Edgar, Rick kick-started his solo career by reviving "Rock and Roll Hoochie Koo" on his debut album, *All American Boy*, released in 1974. Rick's uncanny ability to meld slick guitar work, seamless songwriting, and a powerhouse presentation makes this tune a textbook study in successful and musical popular rock.

TONE TRICKS

Although heavily influenced by Gibson-dominated '70s heavy metal, Rick's axe of choice was (and is) a Stratocaster, which explains this song's bright and focused tone. A moderate amount of overdrive is in effect, causing the Strat's razor-like highs to become just a bit smoothed over and, more important, adding some compression and sustain to the sound. If you choose to use a stompbox, go for an overdrive-based effect (e.g., ProCo's Rat or Danelectro's Daddy-O) rather than a more severe distortion-based sound. If you're using your amp's overdrive circuit, a medium dose of gain should do the trick. Be sure to leave enough room for the notes to breathe, allowing their attacks to dominate the sound.

FINGERS AND BRAINS: THE *REAL* TONE CONTROLS

Apart from his guitar and amp, Rick's real tone tricks are in his hands and head. "Rock and Roll Hoochie Koo" is a virtual catalog of guitar technique and arrangement tricks, and the song will shine brightest by accurately following Rick's lead (pun intended).

The song opens with a horn-like arrangement of the chorus. Gtr. 1 plays punchy 4ths (C and F, D and G) way up the neck while Gtr. 2 holds down the rhythm chores with identical 4ths two octaves lower. In the second measure, both guitars play one of the song's signature riffs. Apart from being voiced an octave apart, each guitar has subtle differences in phrasing: Gtr. 1's line can be thought of as the "bare bones" version of the lick, while Gtr. 2 adds some meat with double-stopped 4ths alternating with the open A string.

ALBUM
All American Boy
(Sony/Columbia)

The second measure also presents a C♯, not as a passing tone as one would expect in a song predominantly in A minor, but as a strong melodic note in its own right. This creates a pleasantly ambiguous major/ minor quality that adds a splash of brightness.

While the third measure is similar to the first, the fourth measure introduces some rhythmic muted string strumming—be sure to fully mute the strings—and the fifth and sixth measures (Riffs A and A1) toss in a funky octave lick, played the first time by Gtr. 1, then doubled an octave higher by Gtr. 2. This kind of multiple-octave arranging allows the melody to leap out at the listener without being cluttered in parallel harmony or artificially fattened with excessive distortion. Riffs A and A1 again employ that ambiguous C♯. Cool!

SIMPLE VERSES AND A CHORUS YOU'VE ALREADY HEARD

With so much musical information already on the listener's plate, Derringer wisely keeps to a simple two-measure call-and-response approach for the verses. Gtr. 1 plays some punchy 4ths (rather than the typical "five" chord voiced in 5ths), then Gtr. 2 sneaks in to double the "answering" line—again, an octave higher. The chorus restates the intro, varied by the use of the chords in their more familiar root-5th voicing and with more muted string strumming.

THE SOLO: FULL TILT HOOCHIE KOO

Mr. Derringer pistol-whips a killer solo here, utilizing oblique bends (one note bent, another stably fretted) to generate close harmonies and unisons, a bevy of pull-offs, and bends of every degree from quarter-step to full-step. His musical source material is almost exclusively the A minor pentatonic scale (A–C–D–E–G); he claims his fretboard territory by beginning in 17th position for the first eight measures, then finishing up in 5th position, adding some climbing unison bends and an excursion into the 8th position "box" for good measure. The cool thing about the A minor pentatonic scale in 5th and 17th positions is the fingerings are identical! **Fig. 1** shows this fingering, while **Fig. 2** shows the "Albert King box" extension in 8th position.

Fig. 1

A Minor Pentatonic

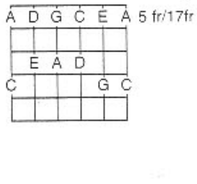
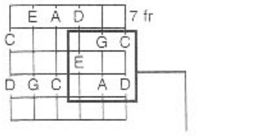


Fig. 2

A Minor Pentatonic



"Albert King box"

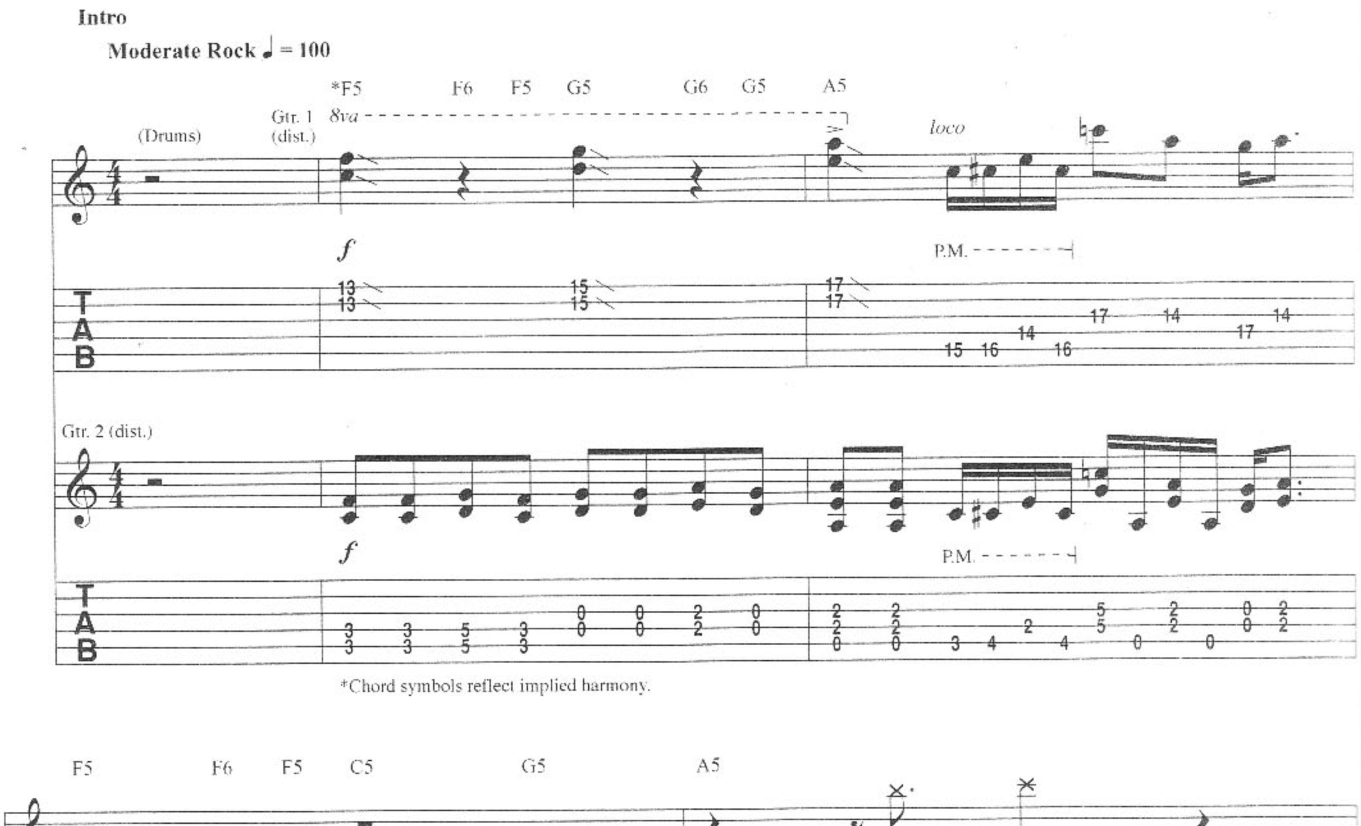
ROCK AND ROLL HOOCHIE KOO

As Recorded by Rick Derringer

(From the Sony/Columbia Recording ALL AMERICAN BOY)

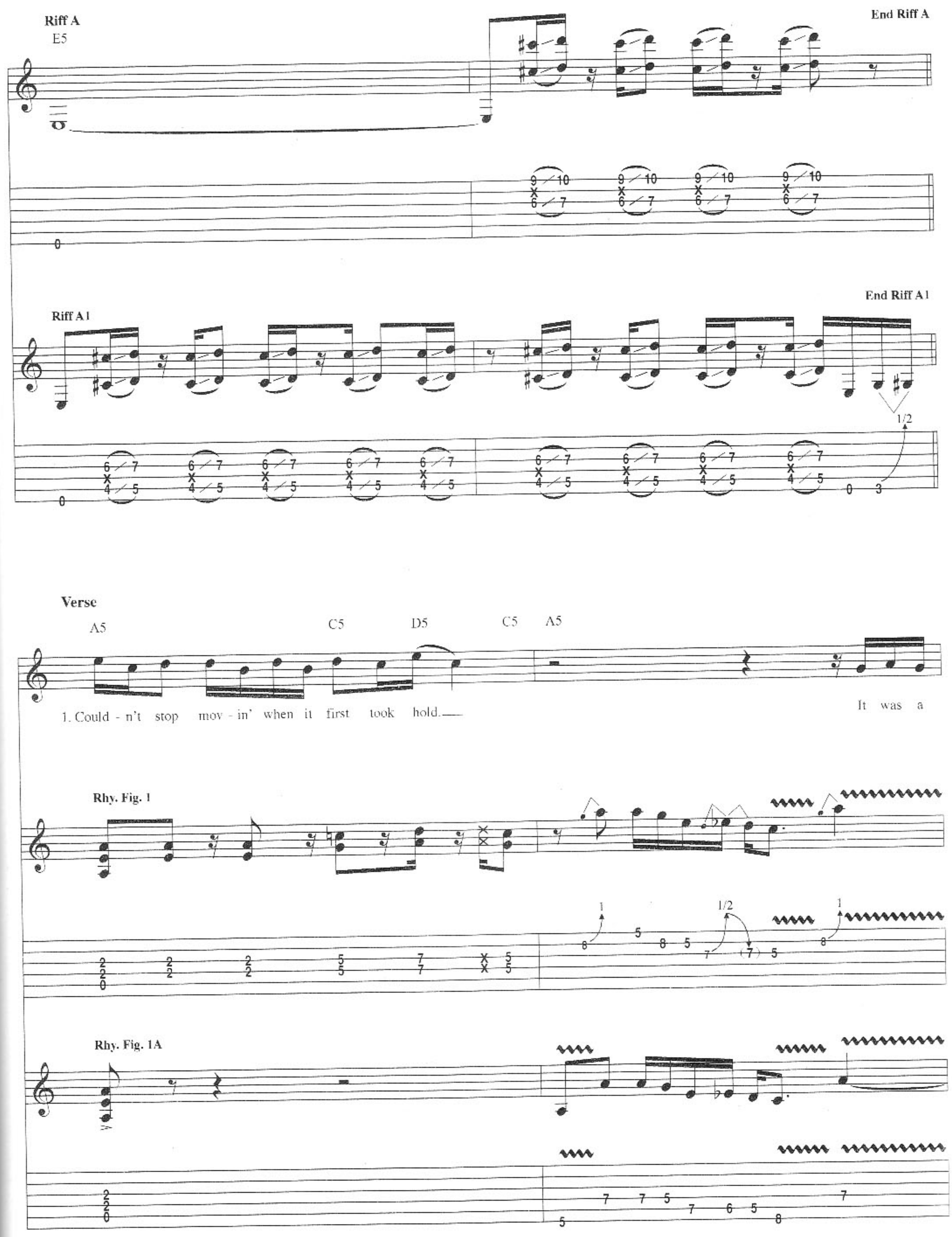
Words and Music by Rick Derringer

Pure Rock (00690431, $14.95) includes note-for-note transcriptions with tab for more than a dozen rockin' hits. For more information or to order, please call Music Dispatch at 1-800-637-2852, or visit *www.musicdispatch.com*.

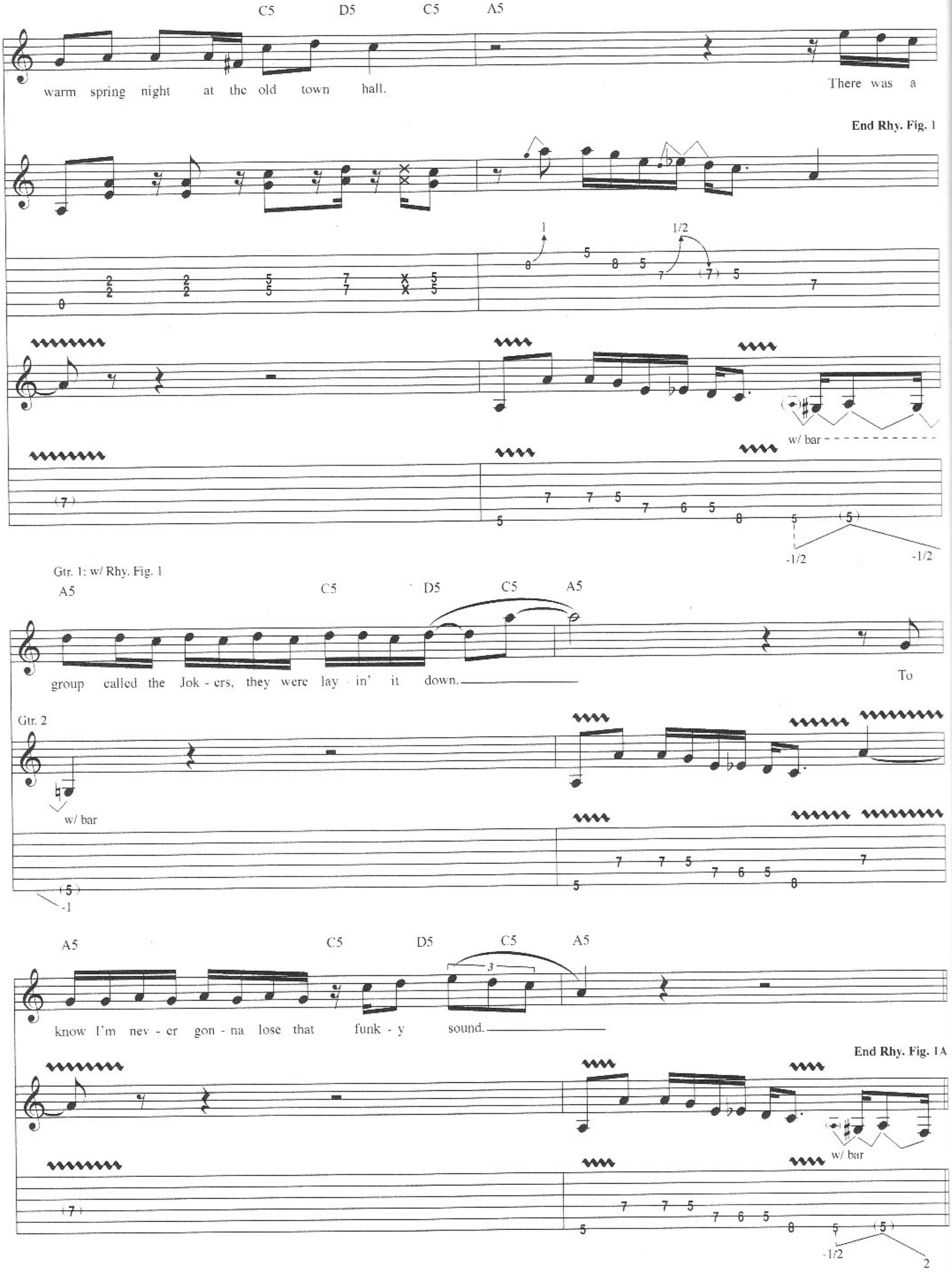


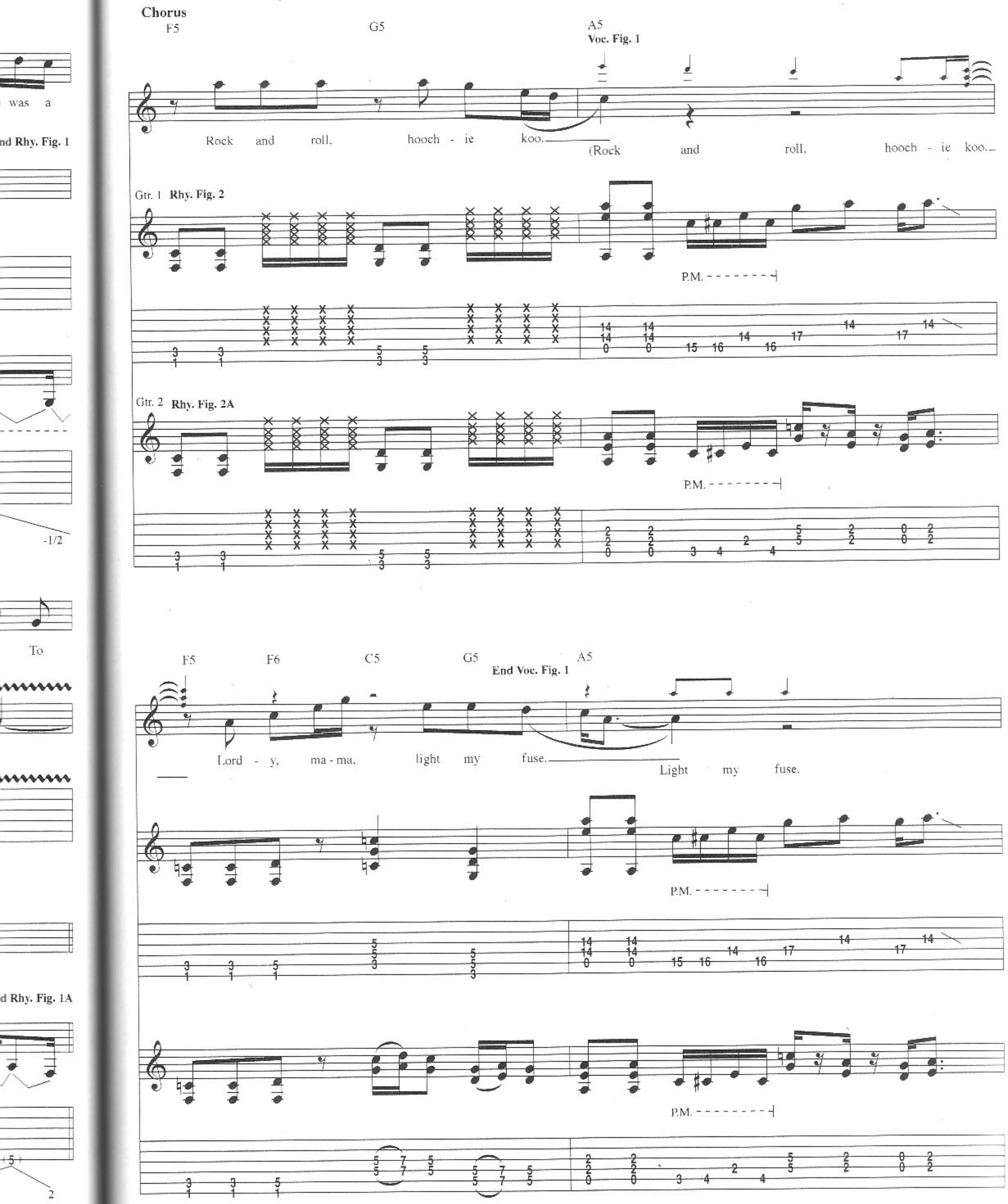
Copyright © 1970 by Rick Derringer Music, Inc.
Copyright Renewed
All Rights Administered by Careers-BMG Music Publishing, Inc.
International Copyright Secured All Rights Reserved
Reprinted by Permission of Hal Leonard Corporation

Rock and Roll Hoochie Koo

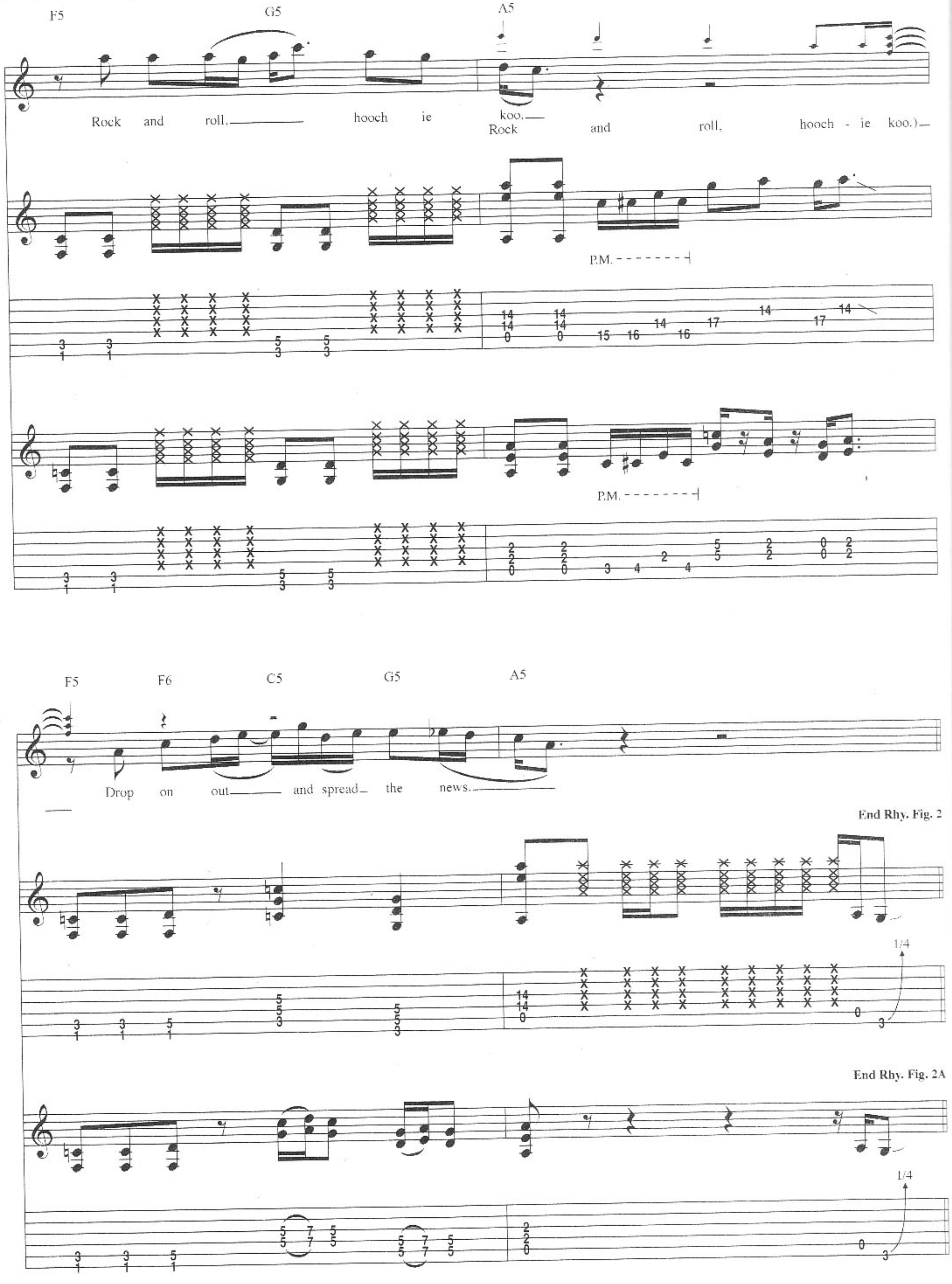


Rock and Roll Hoochie Koo

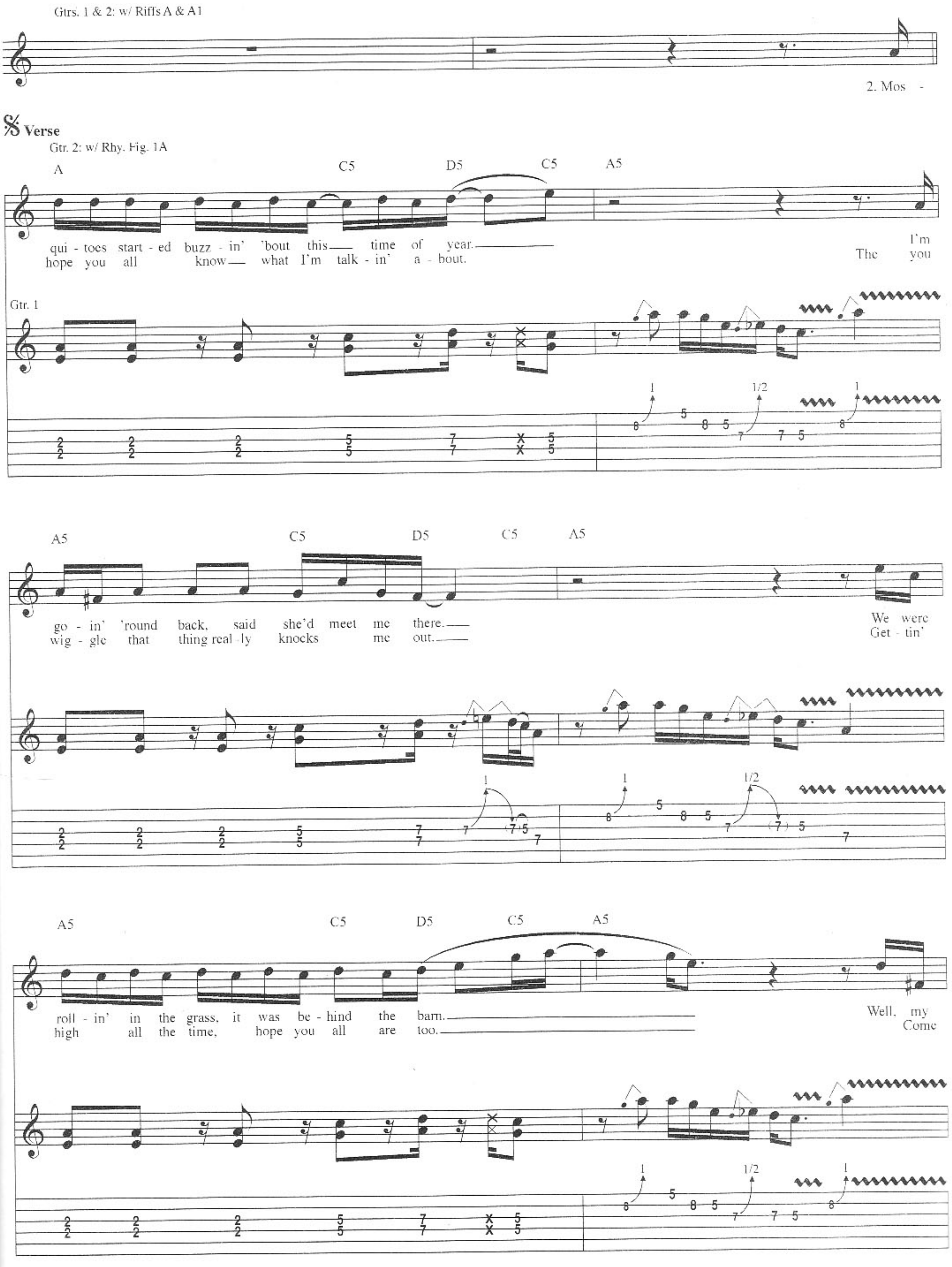



Chorus
F5 G5 A5
Voc. Fig. 1
Rock and roll, hooch - ie koo.
(Rock and roll, hooch - ie koo.
Gtr. 1 Rhy. Fig. 2
P.M.
Gtr. 2 Rhy. Fig. 2A
P.M.
F5 F6 C5 G5 A5
End Voc. Fig. 1
Lord - y, ma - ma, light my fuse.
Light my fuse.
P.M.
P.M.

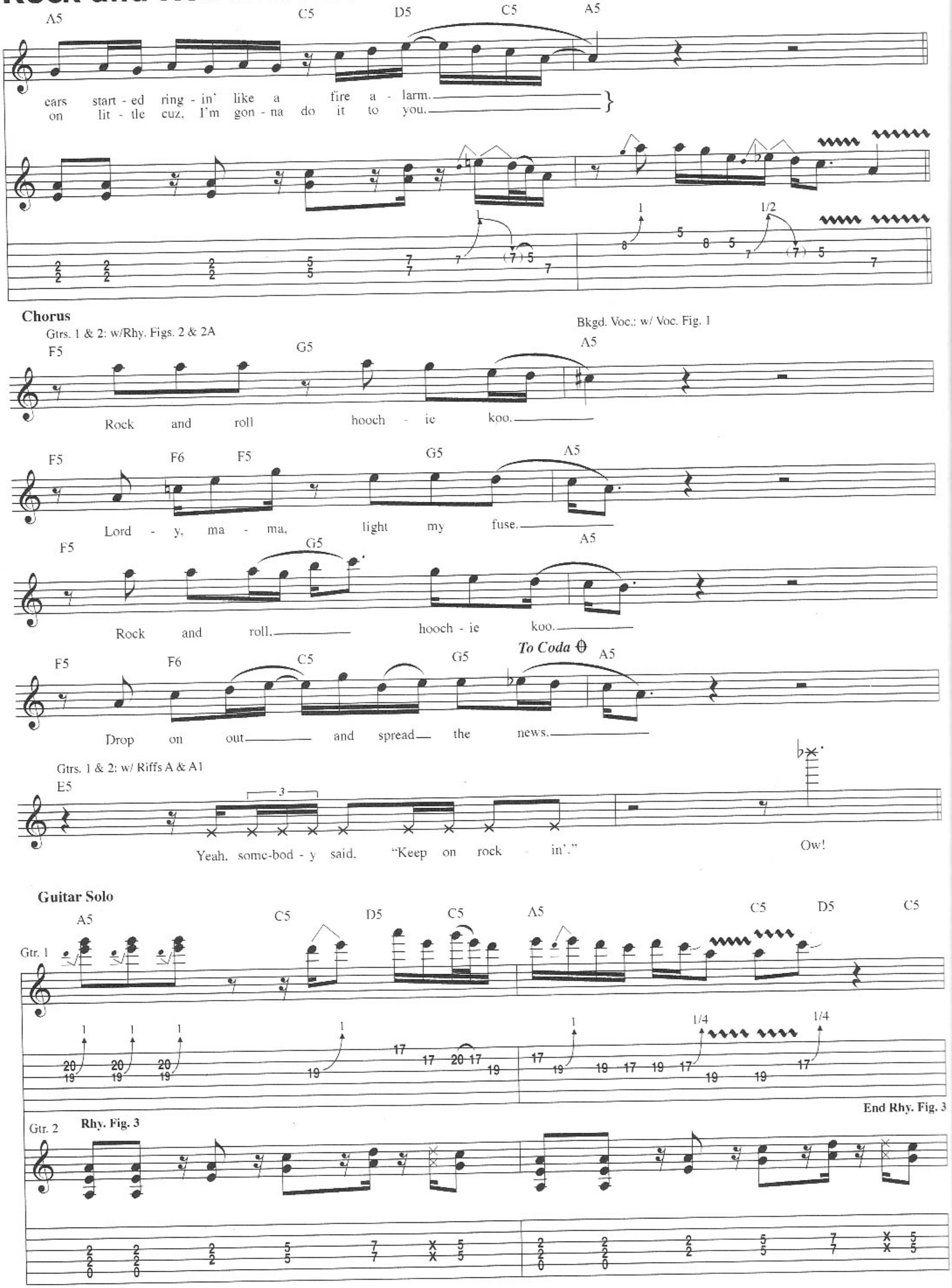
Rock and Roll Hoochie Koo

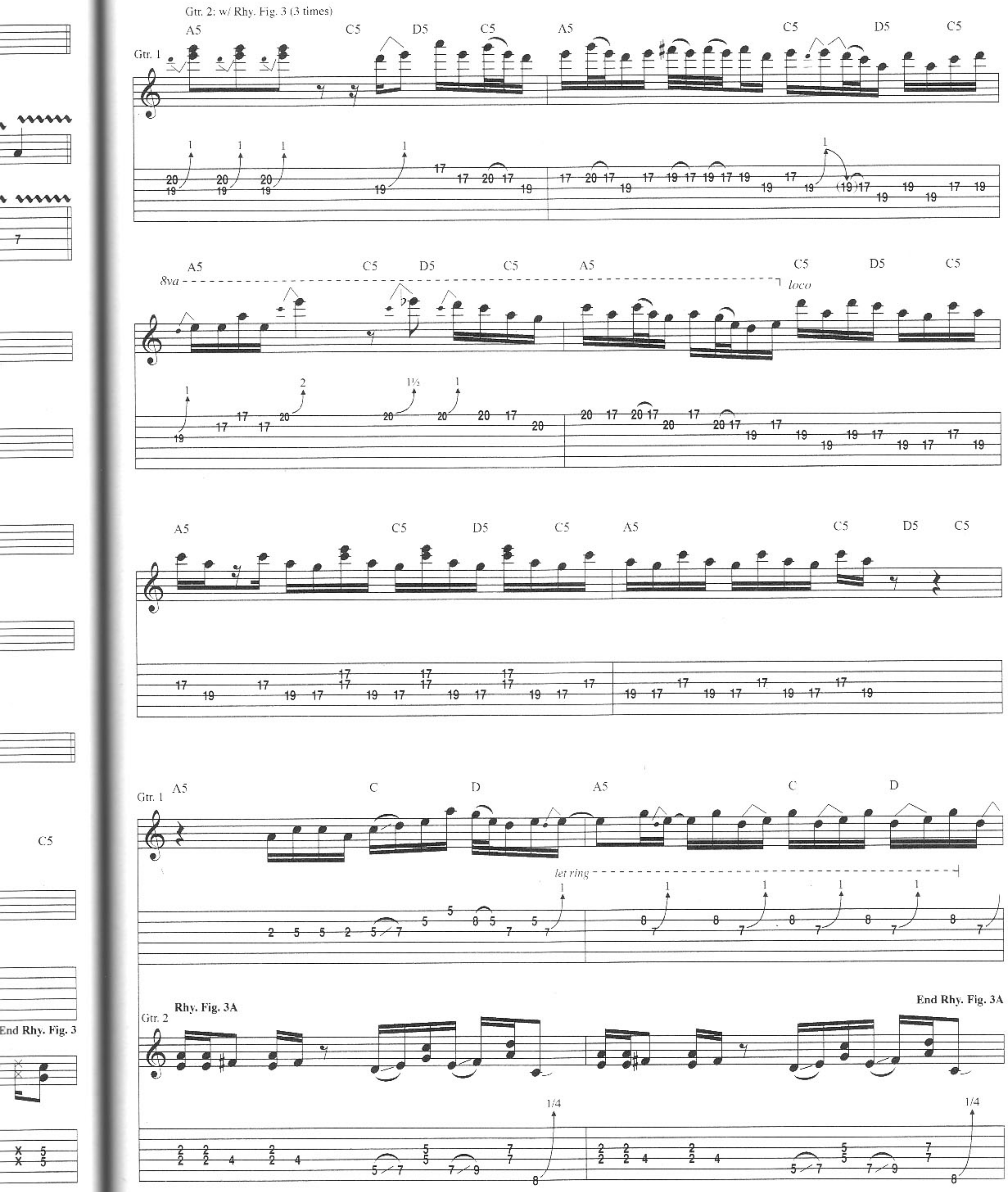


Rock and Roll Hoochie Koo

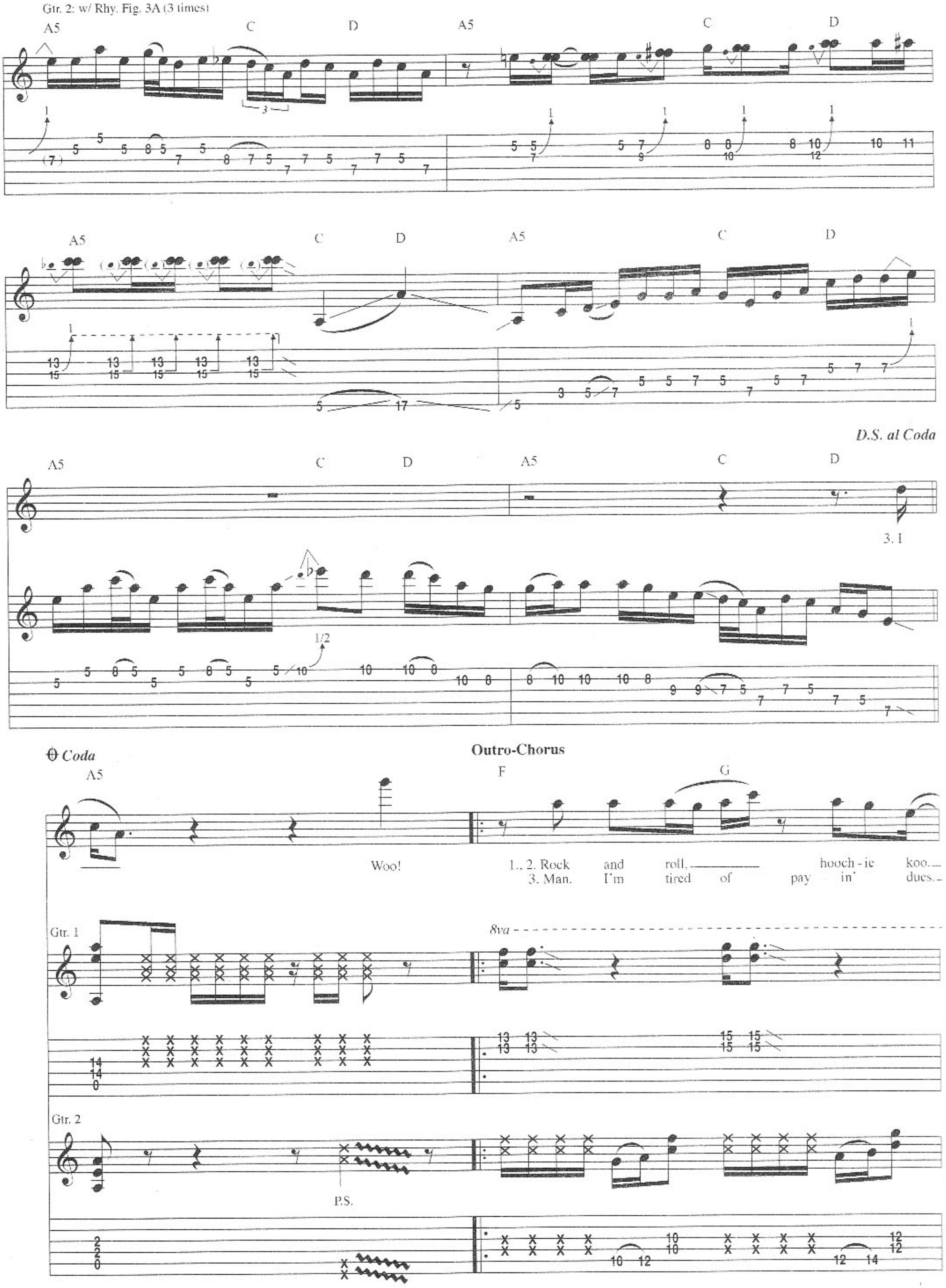


Rock and Roll Hoochie Koo

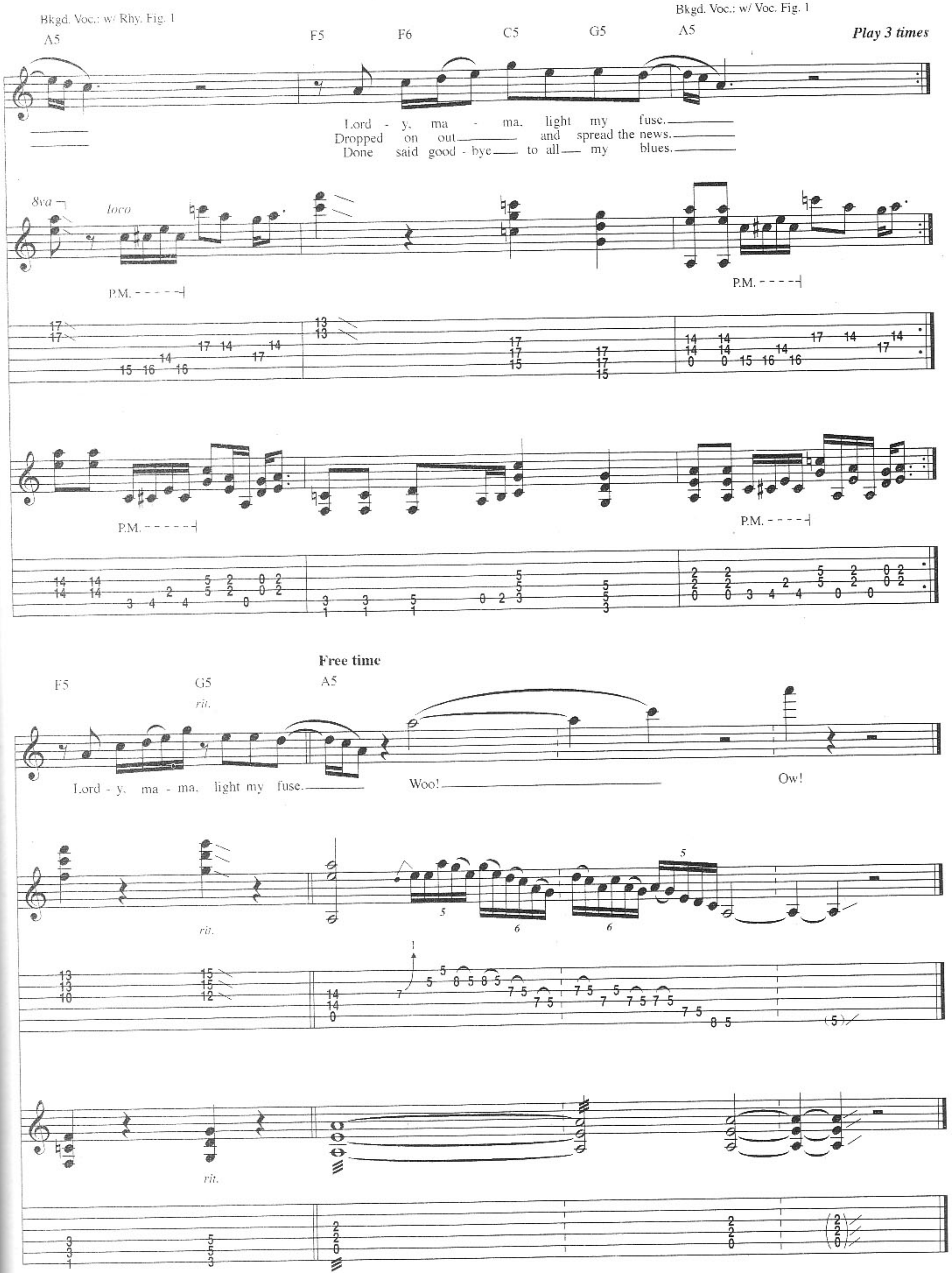



Gtr. 2: w/ Rhy. Fig. 3 (3 times)
Gtr. 1
A5 C5 D5 C5 A5 C5 D5 C5
8va
loco
let ring
A5 C D A5 C D
Rhy. Fig. 3A
Gtr. 2
End Rhy. Fig. 3A
End Rhy. Fig. 3

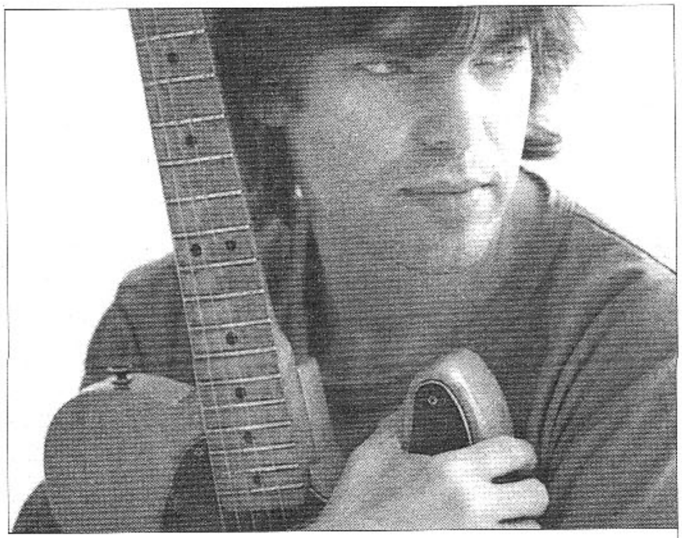
Rock and Roll Hoochie Koo



Rock and Roll Hoochie Koo



What's Between The Lines



Mike Stern "Nardis"

by Adam Perlmutter

The average jazz guitarist plays an imposing "box." Tradition dictates a clean, rolled-off tone on a hollowbodied axe and a technique that eschews string bending. Mike Stern, an exceptional jazz guitarist, refuses to bow to dictatorial rule. Armed with a solidbodied Telecaster-style instrument, and unabashed of his rock roots, Stern often uses distortion and bends notes with abandon.

The guitarist, as a teenager, was into the obvious heroes: Clapton, Hendrix, et al. At Boston's Berklee College of Music, Stern studied with Pat Metheny, who stressed the importance of analyzing jazz horn and piano players such as saxophonist John Coltrane, trumpeter Miles Davis, and pianist Bill Evans. Stern absorbed an immense amount from their legendary recordings as well as those of guitar greats Jim Hall and Wes Montgomery.

In 1976, Stern joined the jazz-rock ensemble Blood, Sweat & Tears. He toured and recorded with them for two years, then joined Billy Cobham's band in 1979, which lead to an early-'80s internship with the very fountainhead of modern jazz, Miles Davis. Stern remained with that legend's electric band until 1983, appearing on the Columbia albums *Man with the Horn*, *We Want Miles*, and *Star People*. By that time, Stern had achieved his signature style: a lyrical but ballsy approach to phrasing augmented by an effortless blues- and rock-based technique.

Stern's first Atlantic solo album, *Upside Downside*, was released in 1986. He's cut eight others since, including 1992's *standards (and other songs)*. Featured on that disc is an interpretation of Miles Davis' "Nardis," a definitive version of which was recorded in 1961 by the Bill Evans trio (*Explorations*, Riverside). Let's check out Stern's take on this classic composition.

INSIDE

With "inside" playing, pitches agree with the harmonic backbone and its typical extensions/alterations. In the first improvised A section (rehearsal letter C), Stern navigates the Em7 measure with the pitches E and B, which are from the E natural minor scale [**Fig. 1A**]. In the proceeding measure, he plays the F Lydian mode [**Fig. 1B**], starting on the 7th (E). The Lydian mode is characterized by its raised 4th; a major 7th chord takes the ♯11 (♯4) as an extension. That leads to the B7 measure, in which Stern's line incorporates a B triad (B–D♯–F♯), its ♯9 (Cx; enharmonically notated as D natural), and its ♭9 (C).

Although some of these notes may seem "outside" to blues and rock players, they are considered standard extensions of the highly malleable dominant 7th chord in a jazz context. The Cmaj7 measure features a line that comes from the C Lydian mode [**Fig. 1C**]; the Am7 measure contains an A natural minor [**Fig. 1D**] line. Over the proceeding Fmaj7 measure, Stern, once again, is thinking F Lydian, targeting the major 7th (E). The two measures of Em feature a line *that's derived from the* E harmonic minor scale [**Fig. 1E**]. The aspiring jazzer would do well to learn all of these scales, carefully examining their relationships to each other, and the song's chords and melody.

ALBUM
standards (and other songs) (Atlantic)

OUTSIDE

"Nardis" is rich with outside playing, which involves pitches that are foreign to given chords and their characteristic extensions/alterations. In the first half of measure 15 of the first solo (rehearsal letter C), for example, Stern plays what can be analyzed as an E♭ whole tone line, derived from the whole tone scale, in which each pitch is a whole tone (two frets) apart. The F natural and the E♭ fall outside of the Em chord, as the chord's 9th would be F♯ and the root, of course, E natural.

To make outside playing effective, a resolution is necessary. Beginning on beat 4, Stern goes back inside, arriving neatly by a half step (E♭–D). Leading into the next Em measure, Stern's pitches are derived from the E natural minor scale.

BEBOP/ROCK

Bebop—a genre born in the 1940s—represents the foundation of many modern players' styles. Choice bop lines are integral to Stern's solos. Beginning in measure 21 of rehearsal letter C, for example, the guitarist plays a classic ii–V–I lick. For Dm7, the ii chord, Stern outlines the ♭3rd (F), 9th (E), root (D), and ♭7th (C). Over G7 (V chord), he plays the 13th (E), followed by the ♭13th (E♭), a genre-typical move. For the I chord (Cmaj7), Stern simply employs a C major scale, which shares the same pitches as F Lydian.

As with bebop lines, rock-inspired lines pop up throughout. Consider the phrase beginning in the last measure of rehearsal letter E. It, and others in this transcription, are based on the E blues scale [**Fig. 2**]. With his push and pull between inside and outside playing and between bebop and rock lines, Stern speaks with a strong sense of drama. His idiomatic flexibility makes for a remarkable and unique style. That's what jazz is all about.

Fig. 1A E Natural Minor

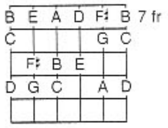


Fig. 1B F Lydian

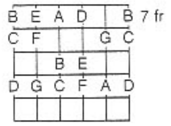


Fig. 1C C Lydian

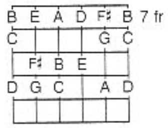


Fig. 1D A Natural Minor

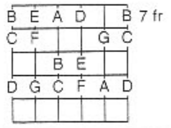


Fig. 1E E Harmonic Minor

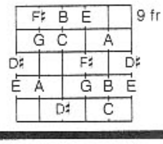
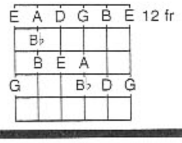


Fig. 2 E Blues Scale



NARDIS

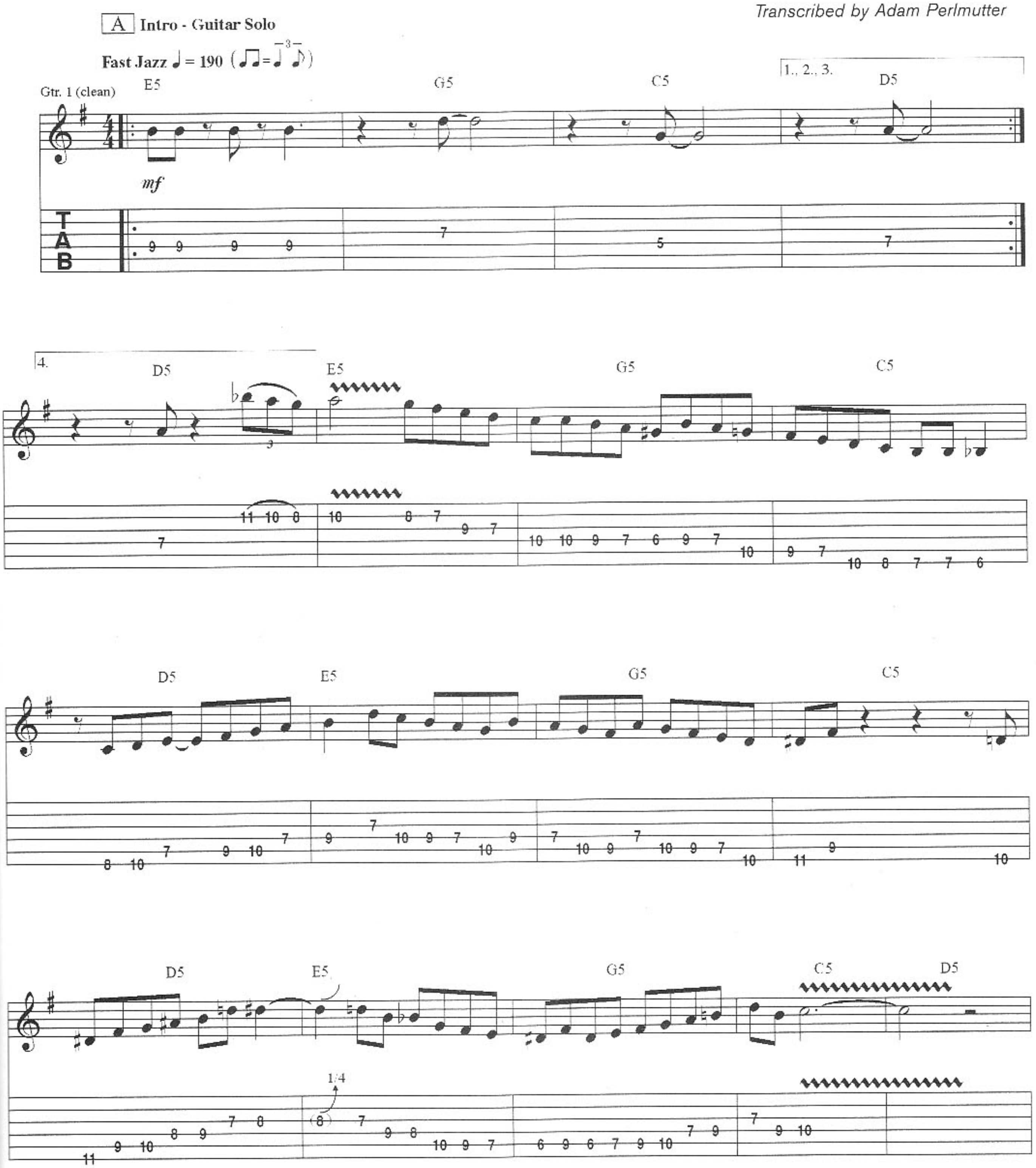
The outstanding *Jazz Guitar Bible* (00690466, $19.95) features note-for-note tab transcriptions of more than 30 stellar standards. For more information or to order, please call Music Dispatch at 1-800-637-2852, or visit *www.musicdispatch.com*.

As Recorded by Mike Stern

(From the Atlantic Recording STANDARDS (AND OTHER SONGS))

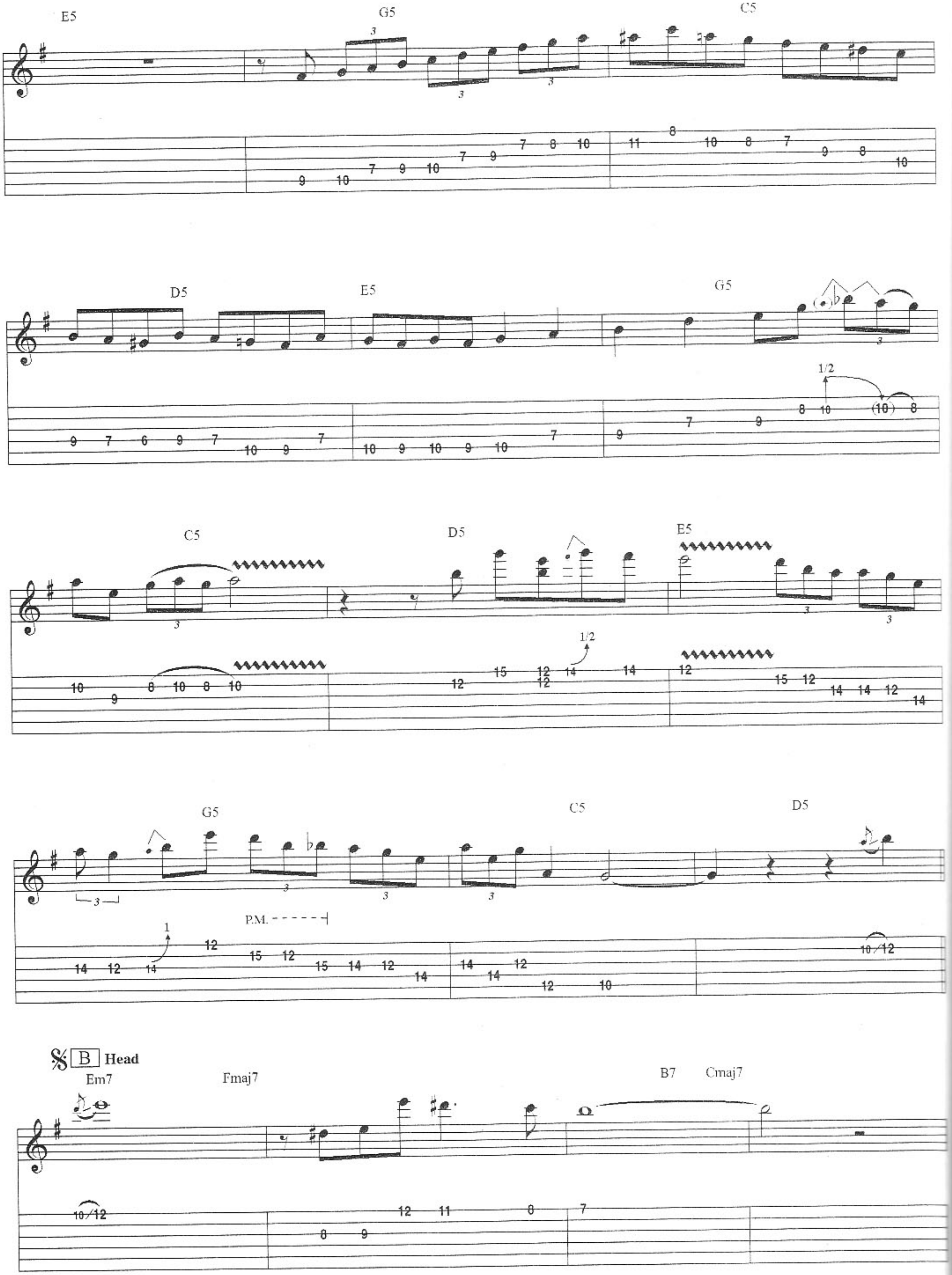
By Miles Davis

Transcribed by Adam Perlmutter

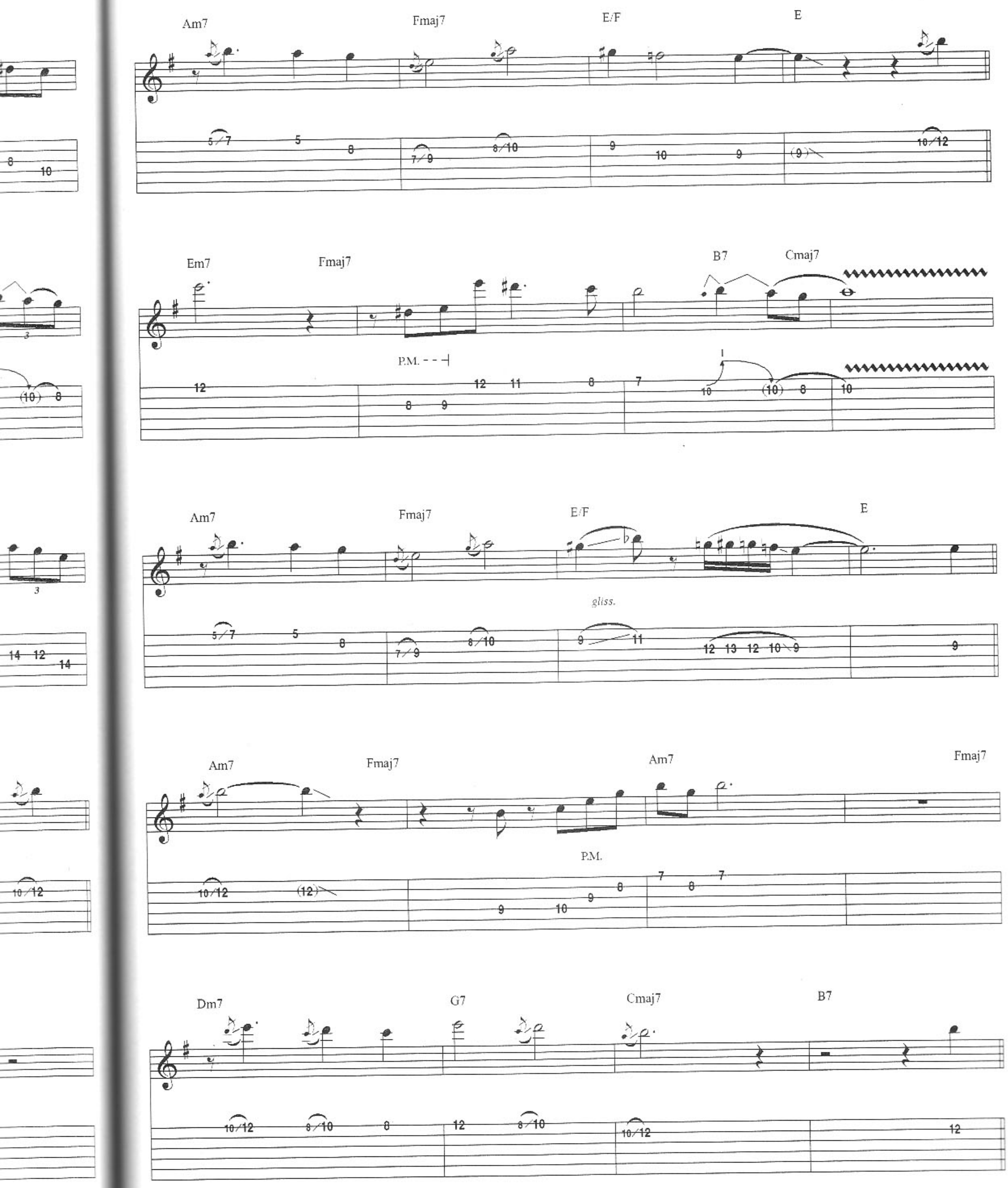


Copyright © 1959 Jazz Horn Music
Copyright Renewed
All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203
International Copyright Secured   All Rights Reserved
Reprinted by Permission of Hal Leonard Corporation

Nardis

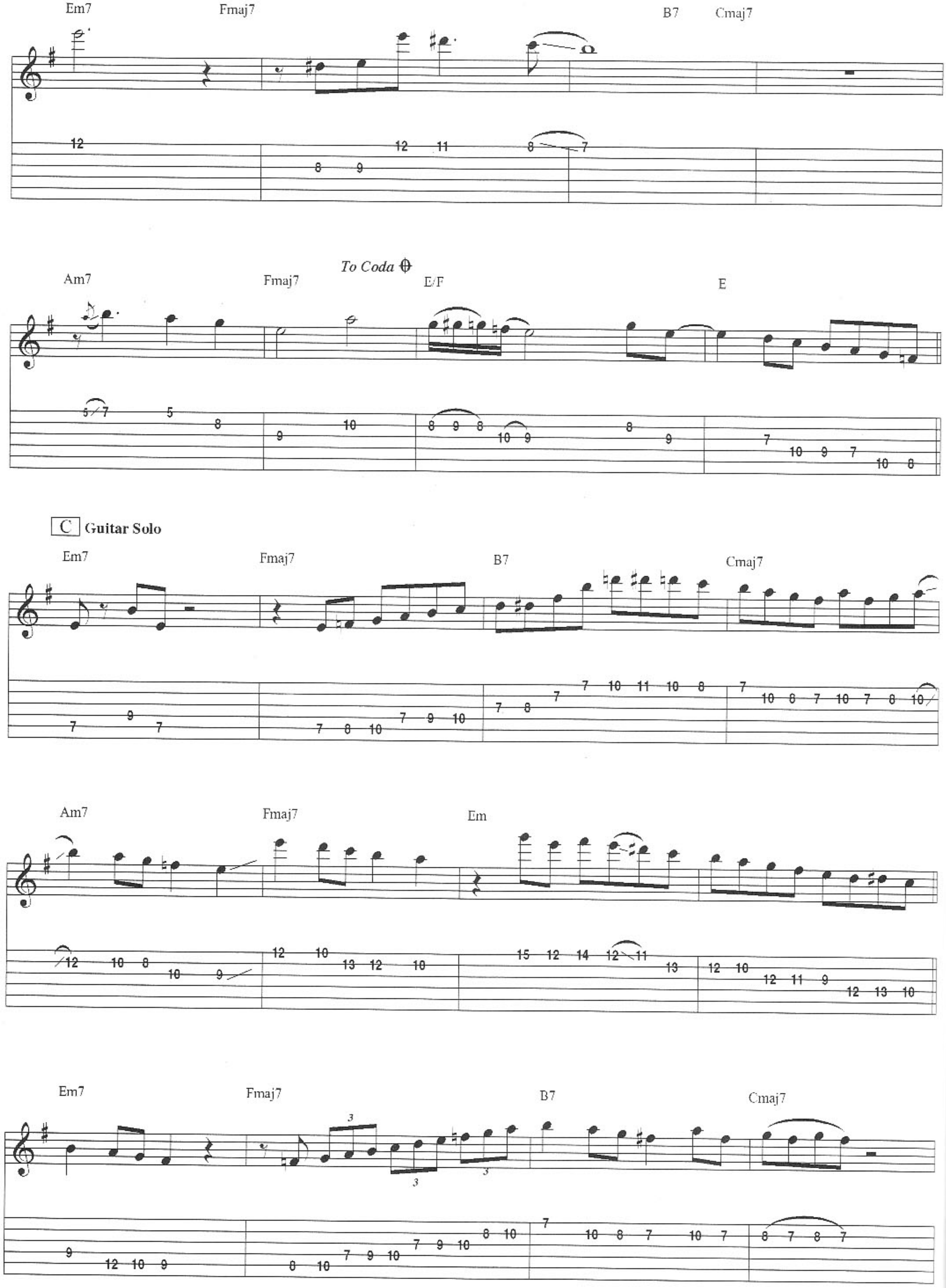

E5
G5
C5
D5
E5
G5
1/2
C5
D5
E5
1/2
G5
C5
D5
P.M.
1
B Head
Em7
Fmaj7
B7
Cmaj7

Nardis

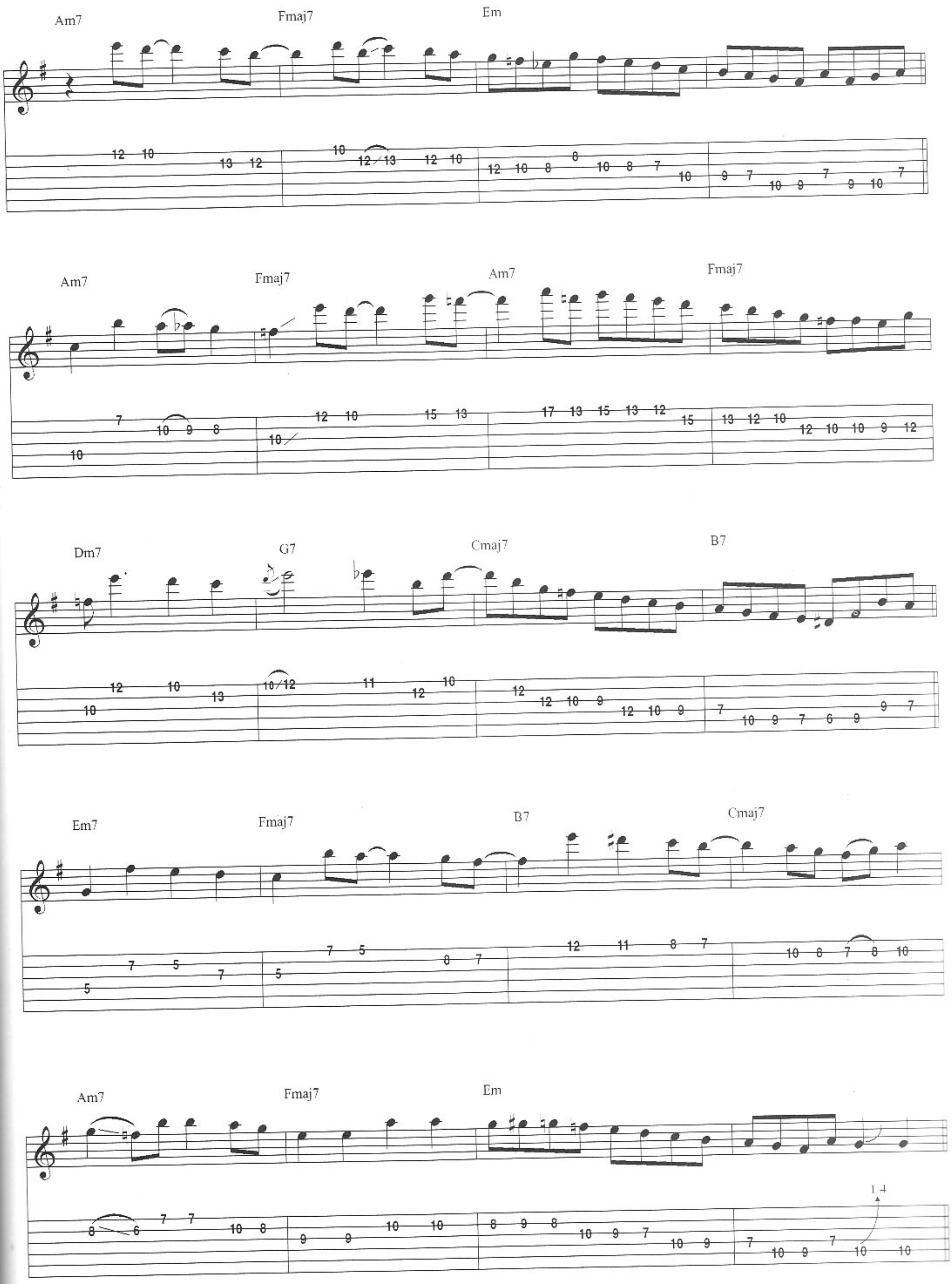


Am7
Fmaj7
E/F
E
Em7
Fmaj7
P.M.
B7
Cmaj7
Am7
Fmaj7
E/F
E
gliss.
Am7
Fmaj7
Am7
Fmaj7
P.M.
Dm7
G7
Cmaj7
B7

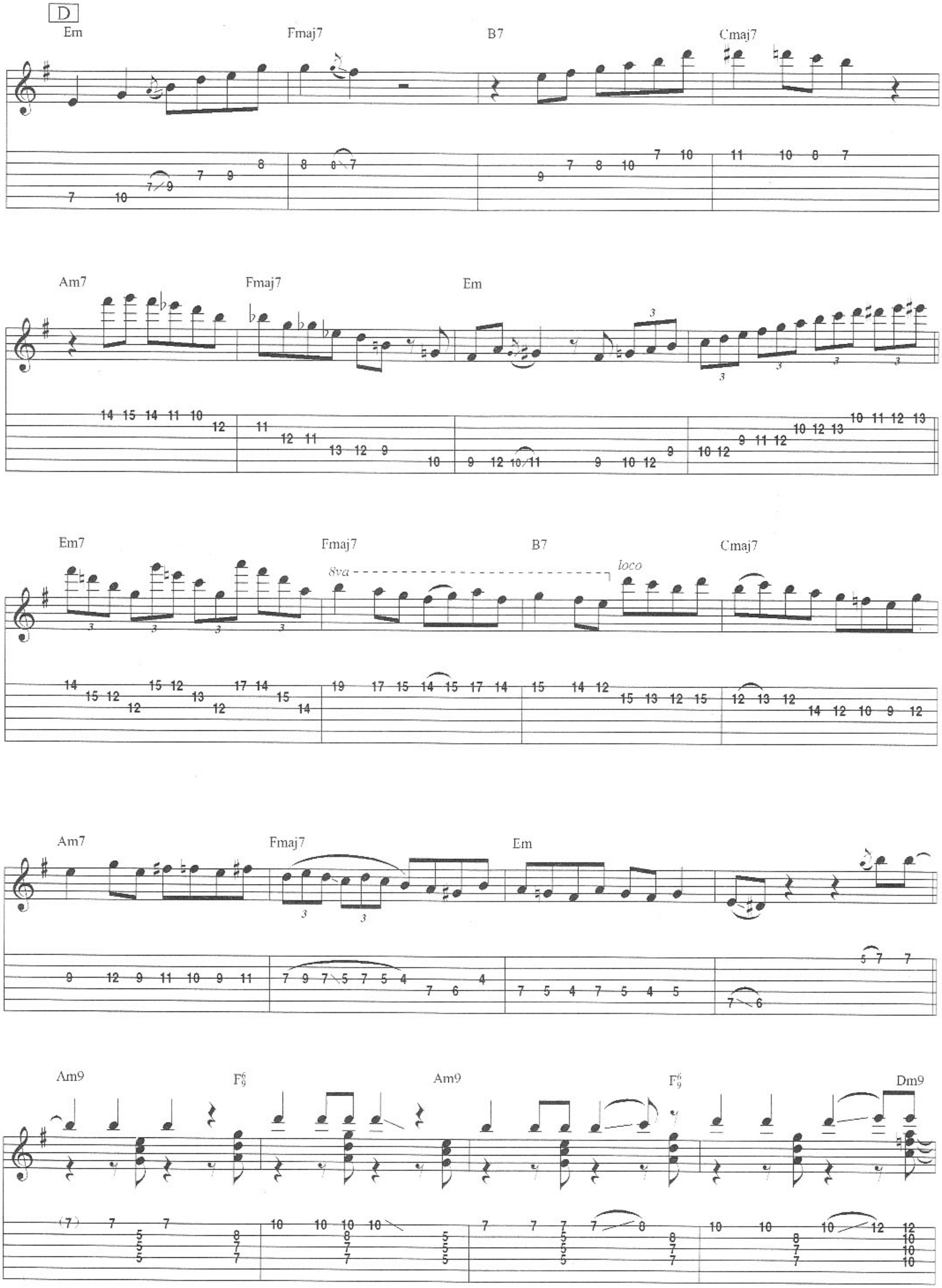
Nardis


Em7
Fmaj7
B7
Cmaj7
Am7
Fmaj7
To Coda
E/F
E
C Guitar Solo
Em7
Fmaj7
B7
Cmaj7
Am7
Fmaj7
Em
Em7
Fmaj7
B7
Cmaj7

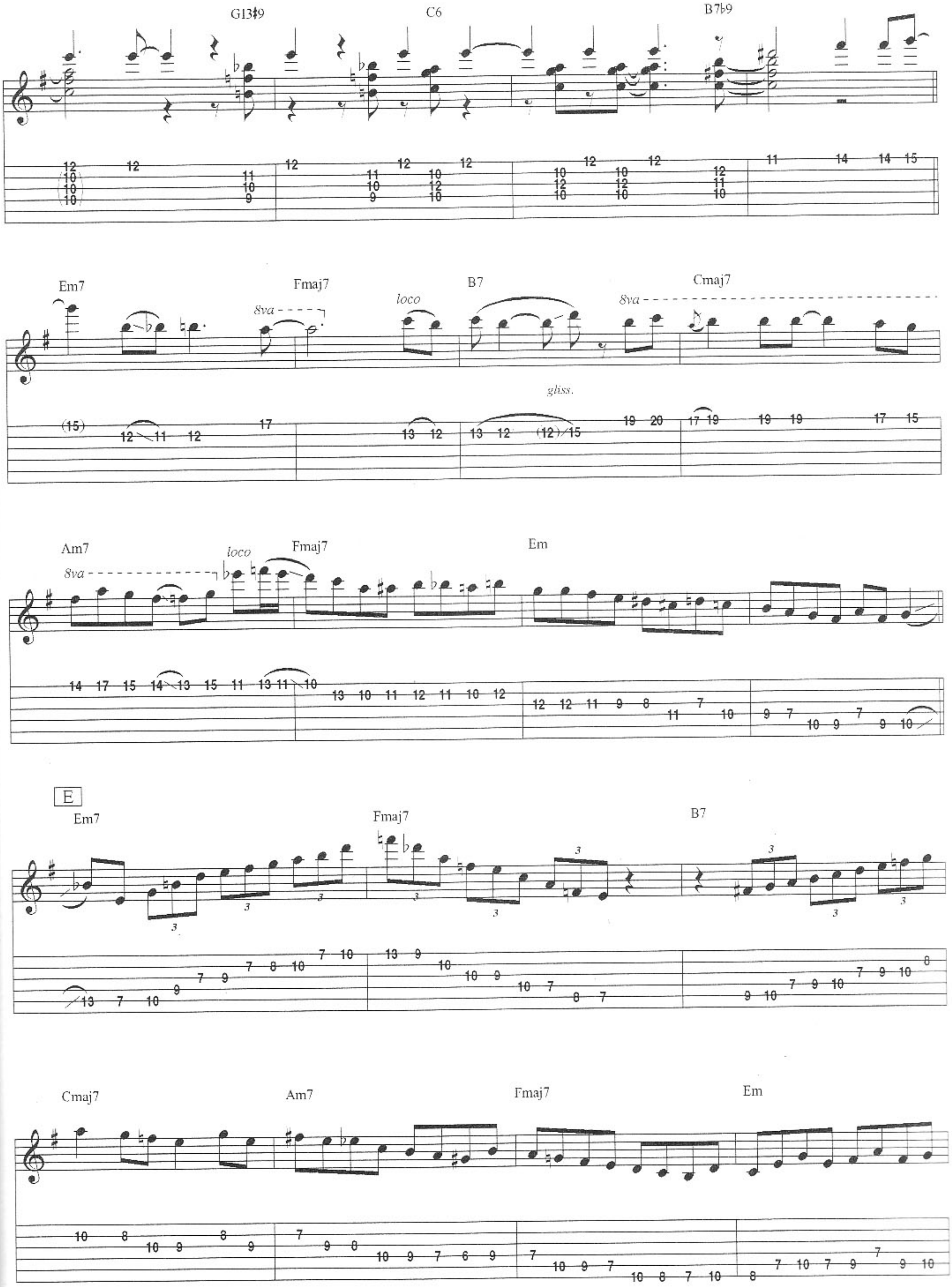
Nardis


Am7
Fmaj7
Em
Am7
Fmaj7
Am7
Fmaj7
Dm7
G7
Cmaj7
B7
Em7
Fmaj7
B7
Cmaj7
Am7
Fmaj7
Em

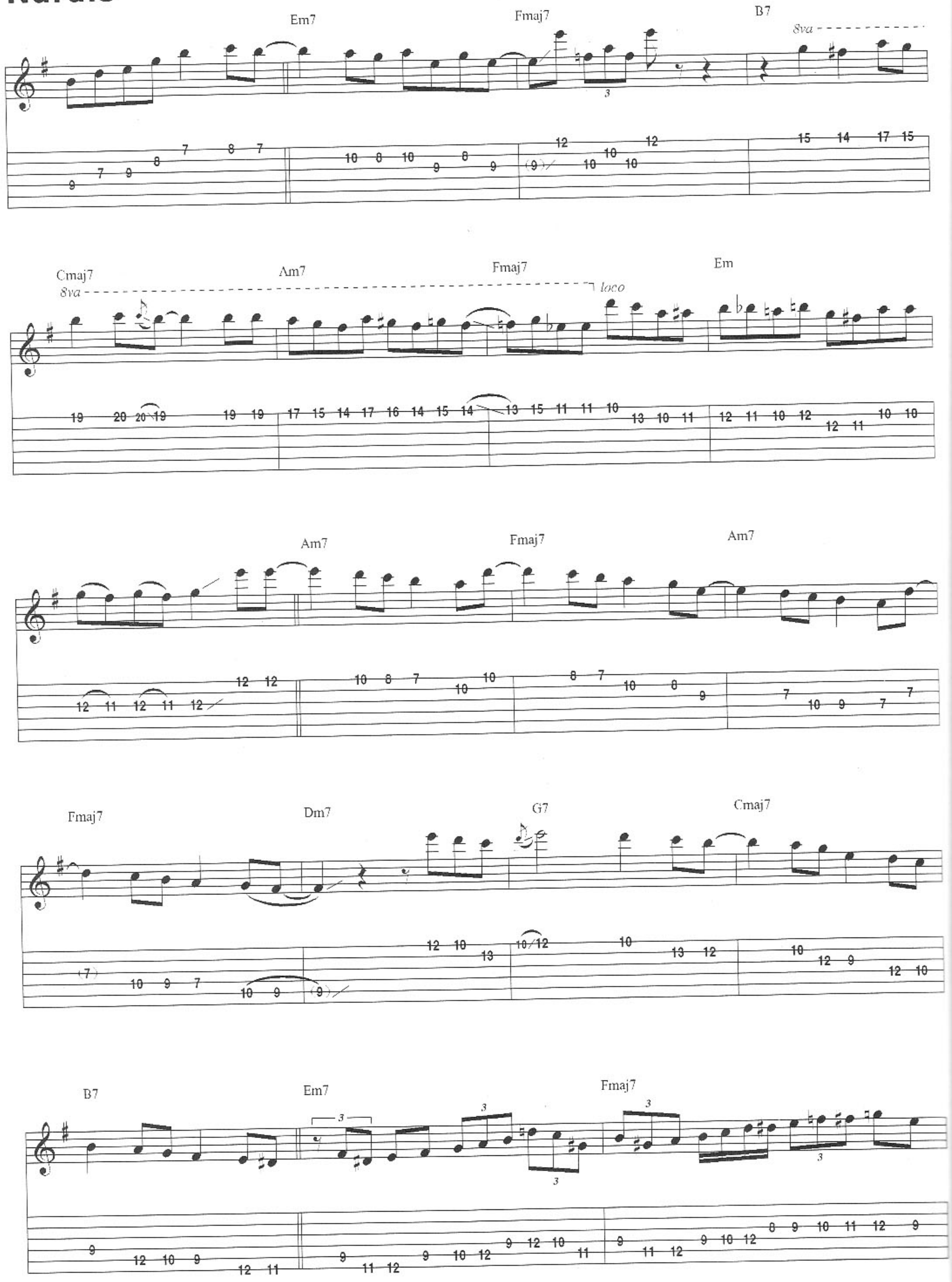
Nardis


D
Em
Fmaj7
B7
Cmaj7
Am7
Fmaj7
Em
Em7
Fmaj7
8va
B7
loco
Cmaj7
Am7
Fmaj7
Em
Am9
F6/9
Am9
F6/9
Dm9

Nardis

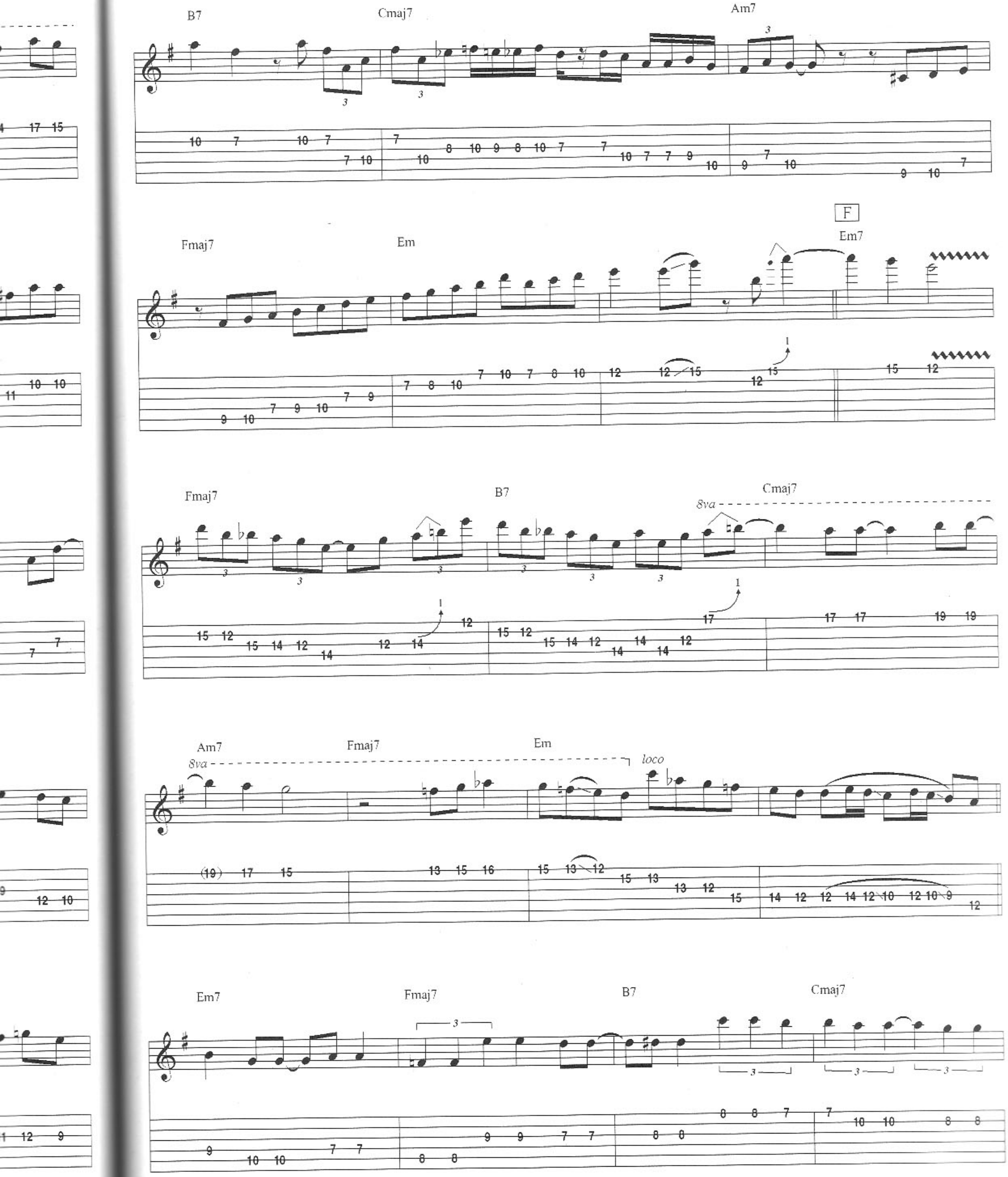

G13♯9
C6
B7♭9
Em7
8va
Fmaj7
loco
B7
8va
Cmaj7
gliss.
Am7
8va
loco
Fmaj7
Em
E
Em7
Fmaj7
B7
Cmaj7
Am7
Fmaj7
Em

Nardis

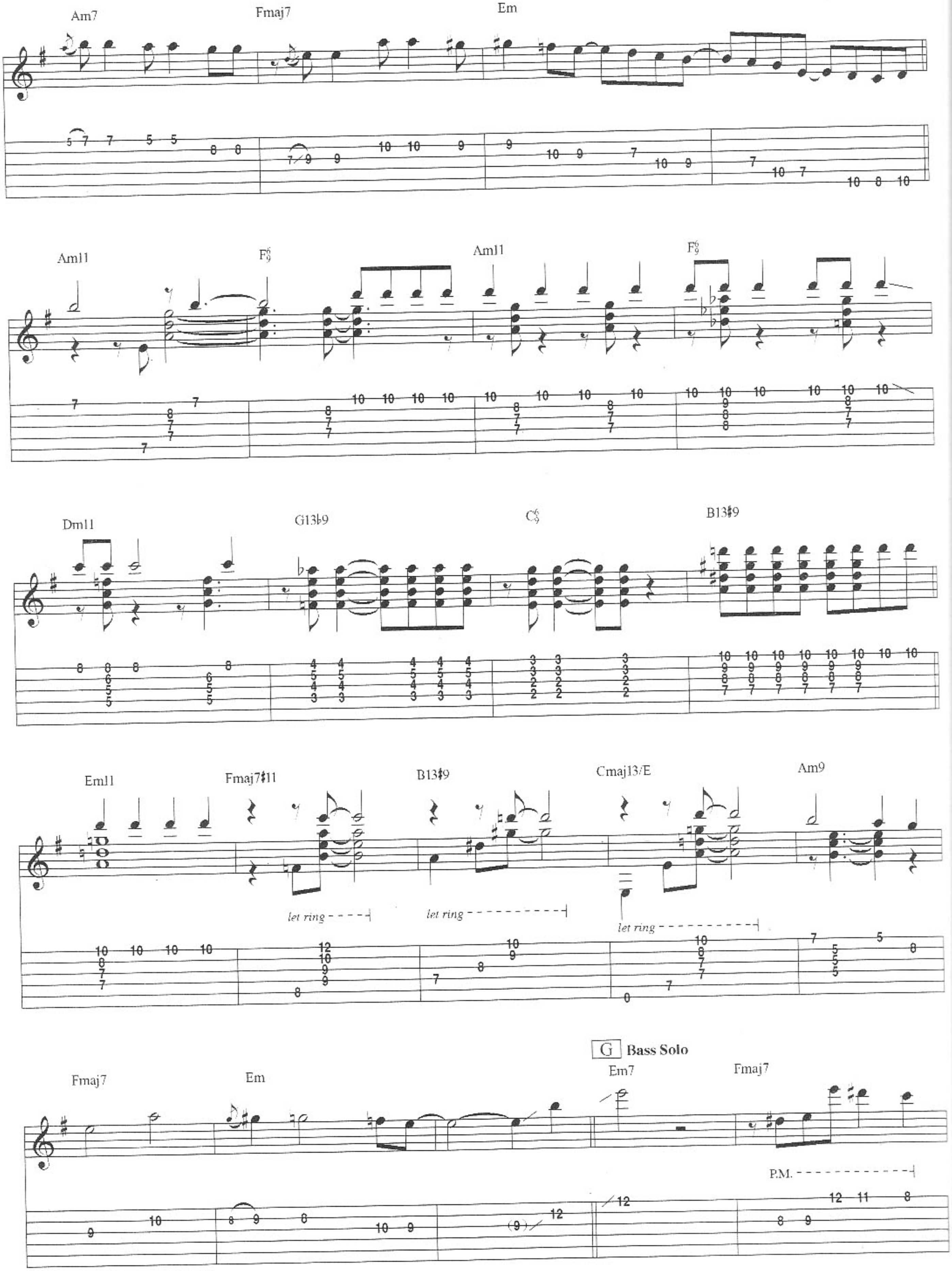


Em7
Fmaj7
B7
8va
Cmaj7
8va
Am7
Fmaj7
loco
Em
Am7
Fmaj7
Am7
Fmaj7
Dm7
G7
Cmaj7
B7
Em7
Fmaj7

Nardis

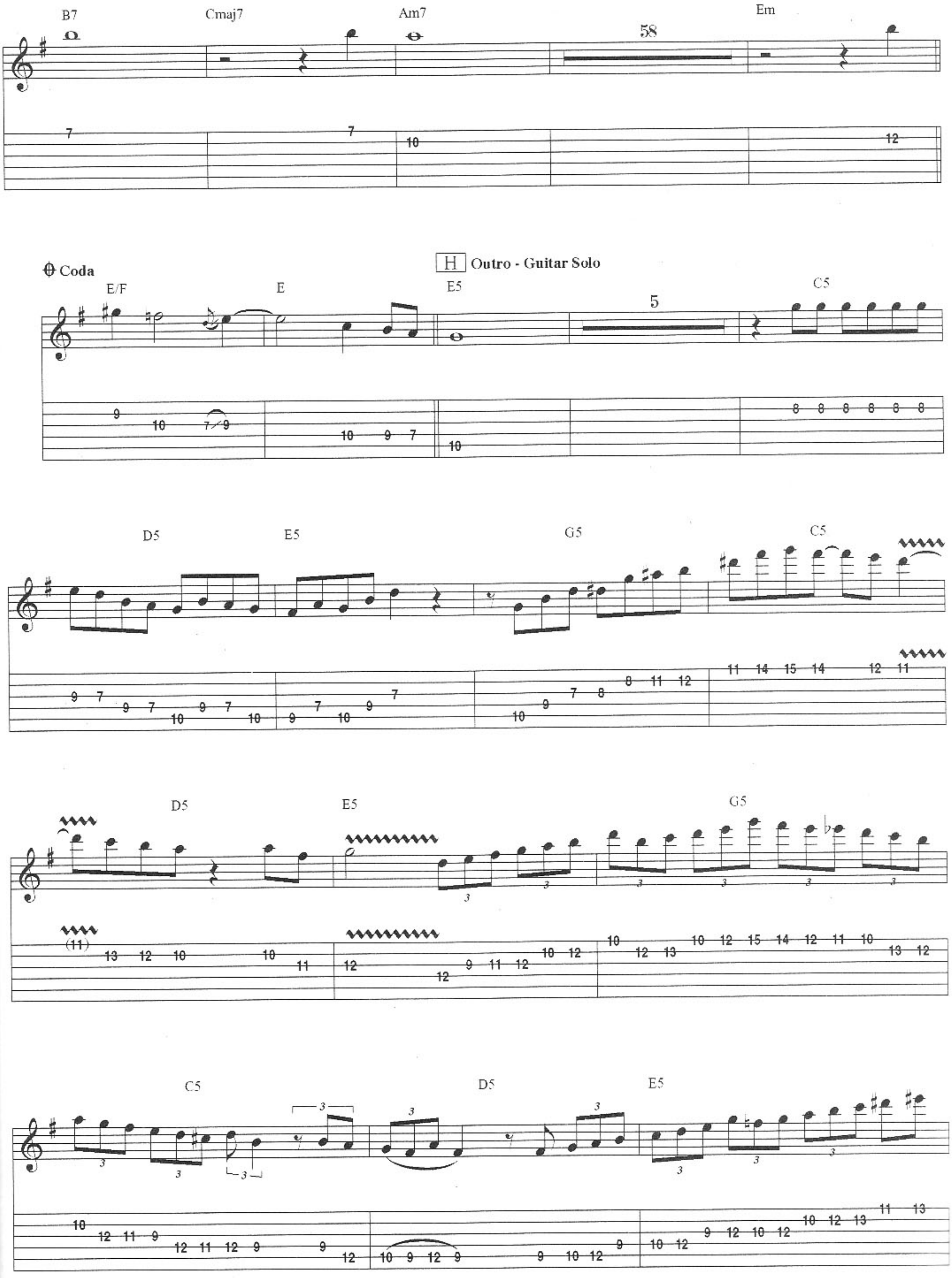

B7
Cmaj7
Am7
Fmaj7
Em
F
Em7
Fmaj7
B7
8va
Cmaj7
Am7
8va
Fmaj7
Em
loco
Em7
Fmaj7
B7
Cmaj7

Nardis

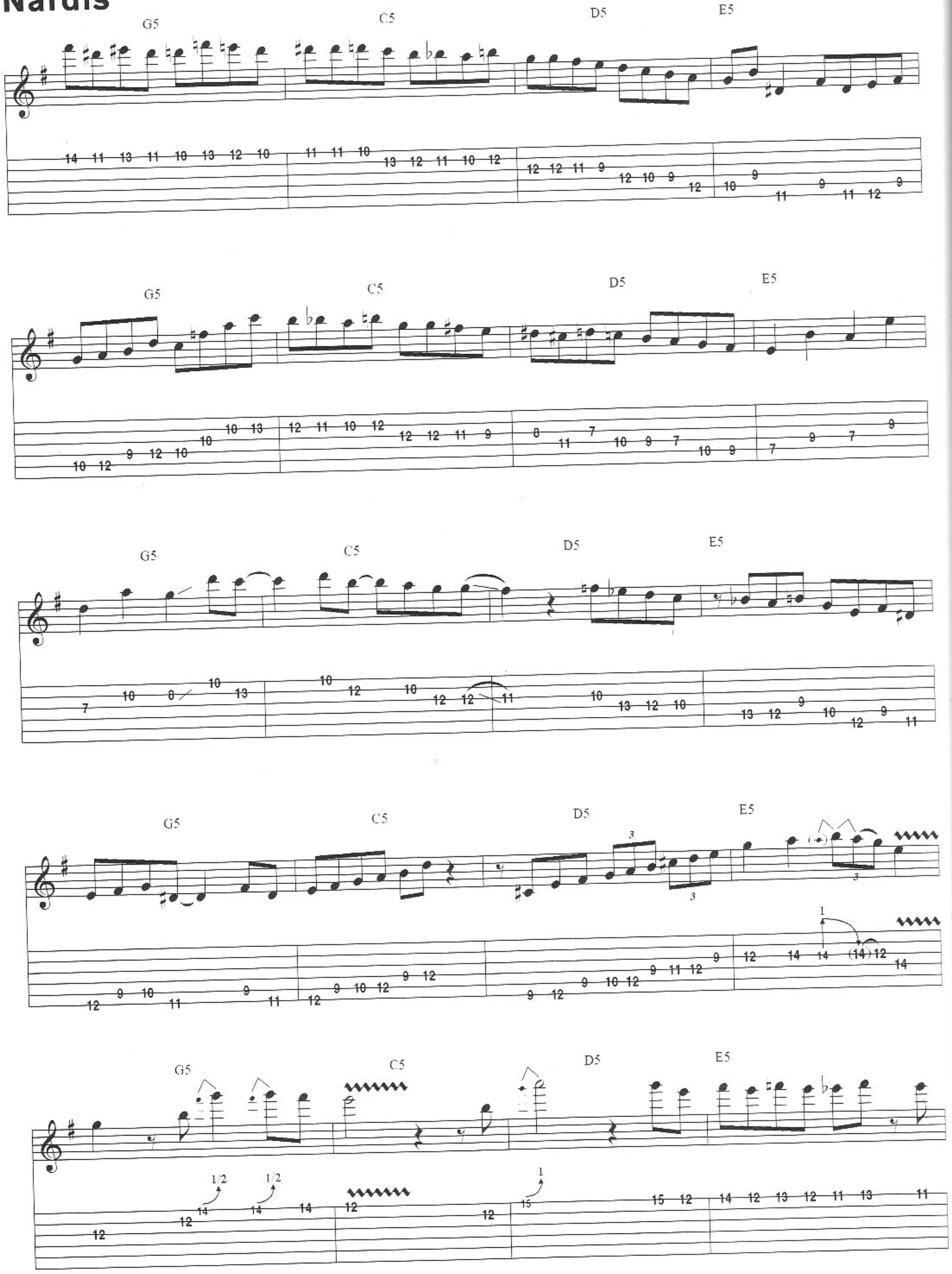

Am7
Fmaj7
Em
Am11
F6/9
Am11
F6/9
Dm11
G13♭9
C6/9
B13♯9
Em11
Fmaj7♯11
B13♯9
Cmaj13/E
Am9
let ring
let ring
let ring
G Bass Solo
Fmaj7
Em
Em7
Fmaj7
P.M.

Nardis

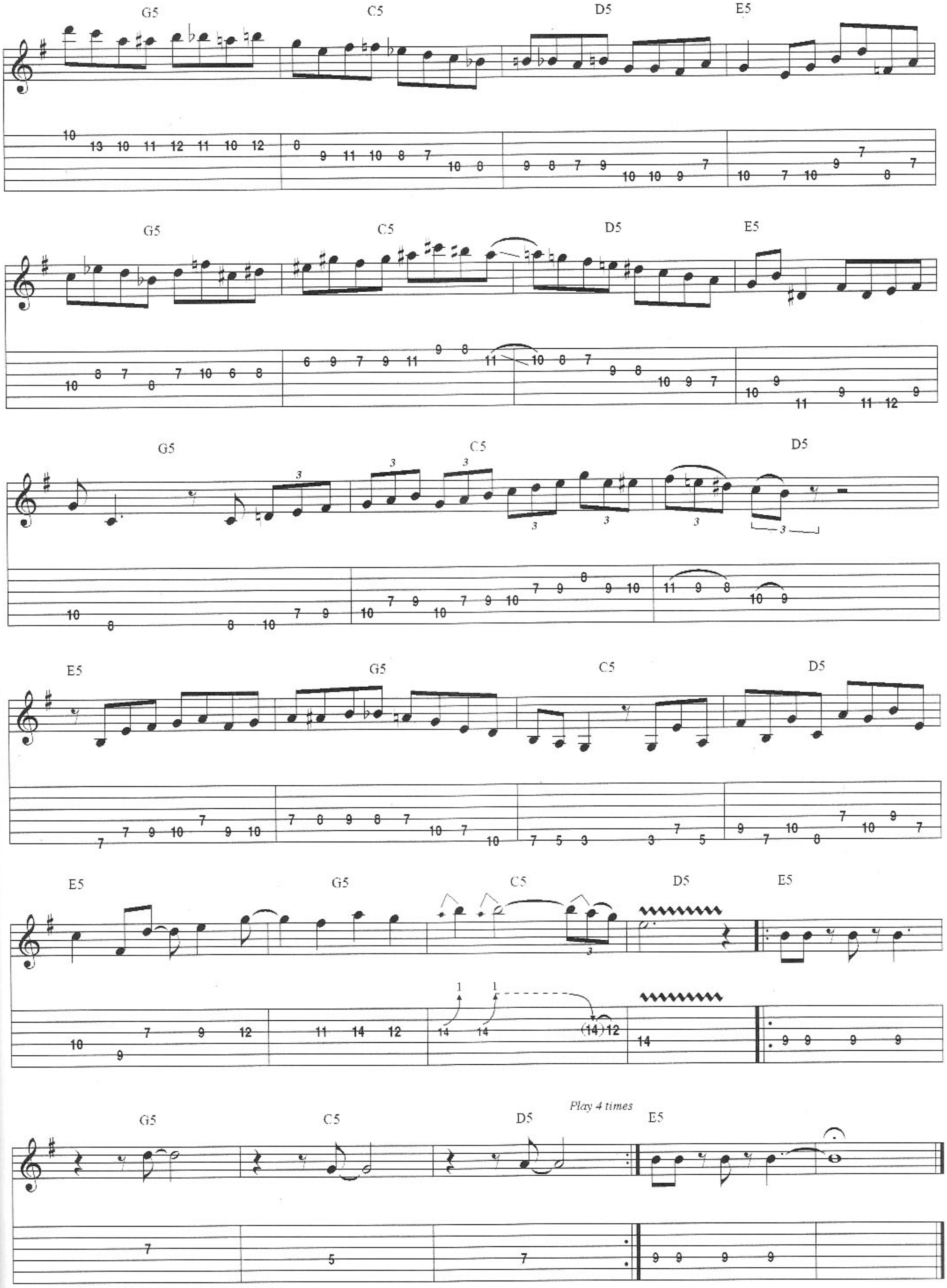
D.S. al Coda

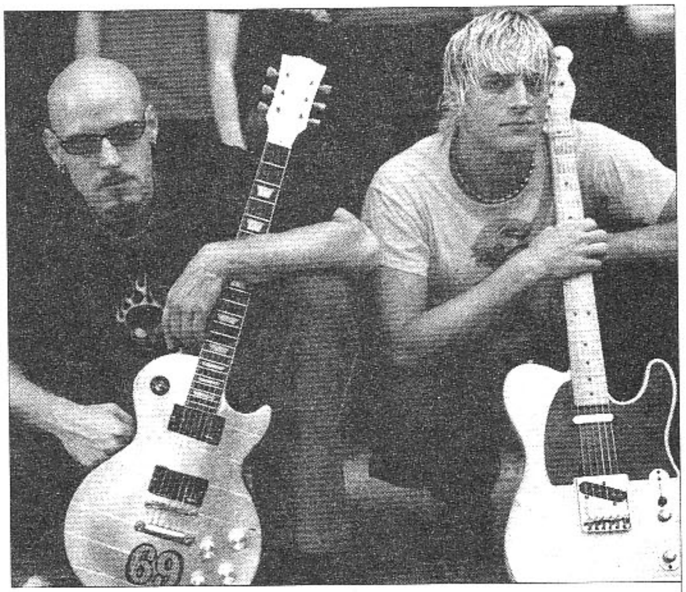


Nardis



Nardis





Fuel
"Innocent"

by Tom Kolb

While the big oil companies may sing a different tune, there's certainly no shortage of Fuel on the radio airwaves these days. The Pennsylvania-based band is currently riding high on the success of its latest single, "Innocent," after topping the charts with "Hemorrhage (In My Hands)," and mining platinum with their second LP, *Something Like Human*. Fuel—Carl Bell (lead guitar), Brett Scallions (vocals/guitar), Jeff Abercrombie (bass), and Kevin Miller (drums)—does it again with a powerfully produced and hauntingly disturbing modern-rock gem. Scallion's soulful, radio-ready vocals rip and tear through the tightly structured and densely layered arrangement, augmented by guitarist Carl Bell's subtle and cunningly placed lead lines.

THE CHORDS

The modern-rock jangle of "Innocent" is produced in large part by a handful of intriguing chord voicings that utilize ringing, open strings. Four of these chords (Em, Dadd4, C, and a passing F♯m(add♭9); **Fig. 1**) are unveiled in the intro section. All are derived from standard 5th-string-root, barre-chord forms, but in each case the bar is "lifted" (index finger is arched) to allow the G string to ring open, producing a unifying, shimmering quality. Played by Gtr. 2 in a syncopated 16th- and eighth-note rhythm pattern, they form the crux of Rhy. Fig. 1—a four-bar pattern that drives all of the verse sections, the first interlude, and the outro.

The open-position chords employed in the first five bars of the chorus (Rhy. Fig. 2) are standard fare (Cadd9, D/F♯, and G), but the chiming voicings that follow are another matter. Again, all are derived from run-of-the-mill, barre-chord voicings (these are 6th-string-root chords), but this time the barre is lifted to allow the high E and B strings to ring open, creating the following chord qualities: Asus2/sus4, Aadd9, Cmaj7, and D6/9 [**Fig. 2**].

This process adds considerable color to what would otherwise be a rather "ho-hum" progression, had standard barre-chords been employed.

On an acoustic or a clean electric guitar, these types of voicings produce a ringing, sustaining quality. They also function well in crunch mode, as proved by Gtr. 2 as it kicks into overdrive at the outset of the second verse.

THE RIFFS AND FILLS

"Innocent" is dotted throughout with Carl Bell's (Gtrs. 1 and 3) thoughtful and streamlined single-note riffs and fills. The intro's Riff A takes advantage of open strings in a flowing line derived from the E natural minor scale (E–F♯–G–A–B–C–D). Watch out for that D string bend in the second measure—it requires more finger strength than a typical G string bend. Bell continues this melancholy line through the first verse, then opts for a simple F♯ to G hammer-on figure during the first chorus.

ALBUM
Something Like Human
(Sony/550 Music)

Choosing to lay out in the second verse, Bell dials up a singing distorted tone for the second chorus, delivering a simple melody that follows the chord tones closely and provides an interesting counterpoint to Brett Scallion's vocal line. This is followed by a series of spooky whole-step bends/releases on the G string ending on a solitary, sustained E note.

During the third verse a third guitar (Gtr. 3) cycles Riff B (essentially, a version of Riff A from the intro and first verse played an octave higher) four times, performs a unison-bend figure (Riff C) 2½ times, then tacets just prior to the outro. Here (after "tagging" the last three measures of the chorus), Gtrs. 1 and 2 switch back to their original clean settings and perform a restatement of the intro.

THE INTERLUDE AND THE POWER OF LYDIAN

The second interlude (the first interlude bridges the first chorus with the second verse) serves as the "solo" section of "Innocent." Over a sparse chord progression, Bell (Gtr. 3) performs a stirring, thematic solo in which he superimposes the Lydian mode (4th mode of the major scale: 1–2–3–♯4–5–6–7) over each chord. Highlighting the #4 of each mode, he drapes selected notes from C Lydian (C–D–E–F♯– G–A–B) over the Cadd9 chord, and D Lydian (D–E–F♯–G♯–A–B–C♯) over the D chord. Gtr. 1 provides an interesting counterpoint harmony while Gtr. 2 furnishes the chords, interspersed with a low-register, single-note line.

Fig. 1

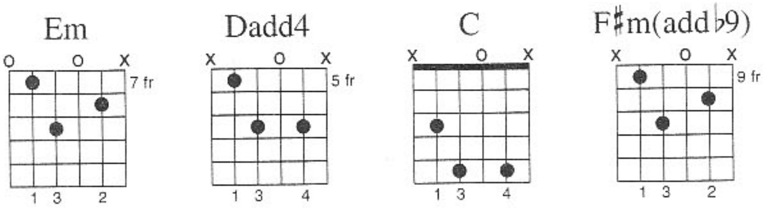
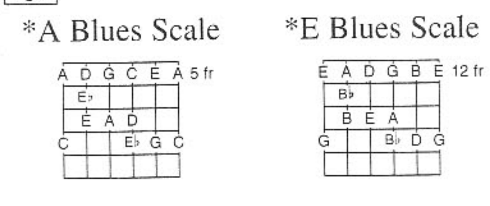


Fig. 2



*Sound a whole step lower than indicated.

INNOCENT

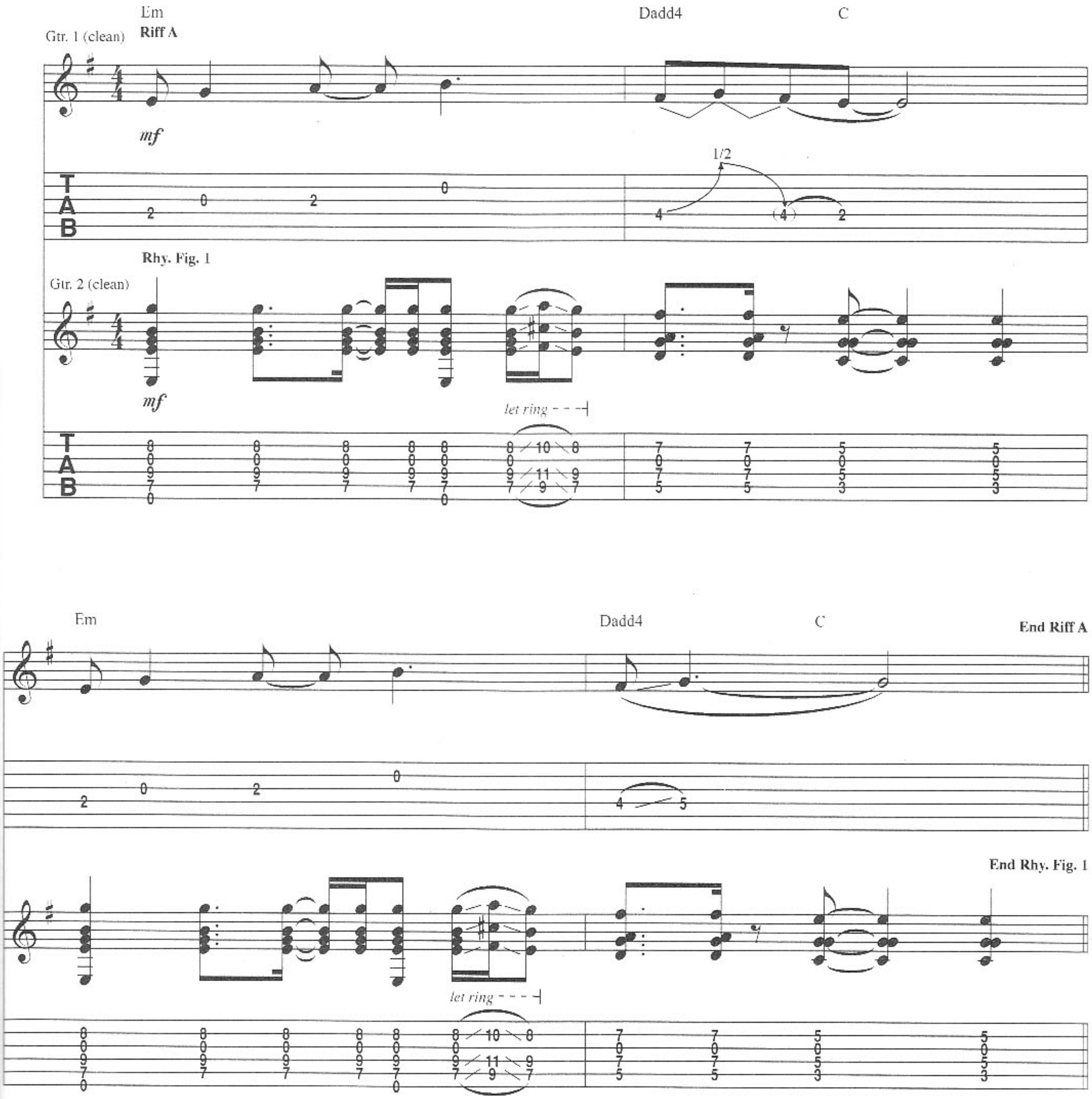
As Recorded by Fuel

(From the Sony/550 Music Recording SOMETHING LIKE HUMAN)

Something Like Human (PGM0025) $21.95 Titles are:
Last Time * Hemorrhage * Empty Spaces * Scar * Bad Day
Prove * Easy * Down * Solace * Knives * Innocent * Slow
To order call Note Service Music at 1-800-628-1528

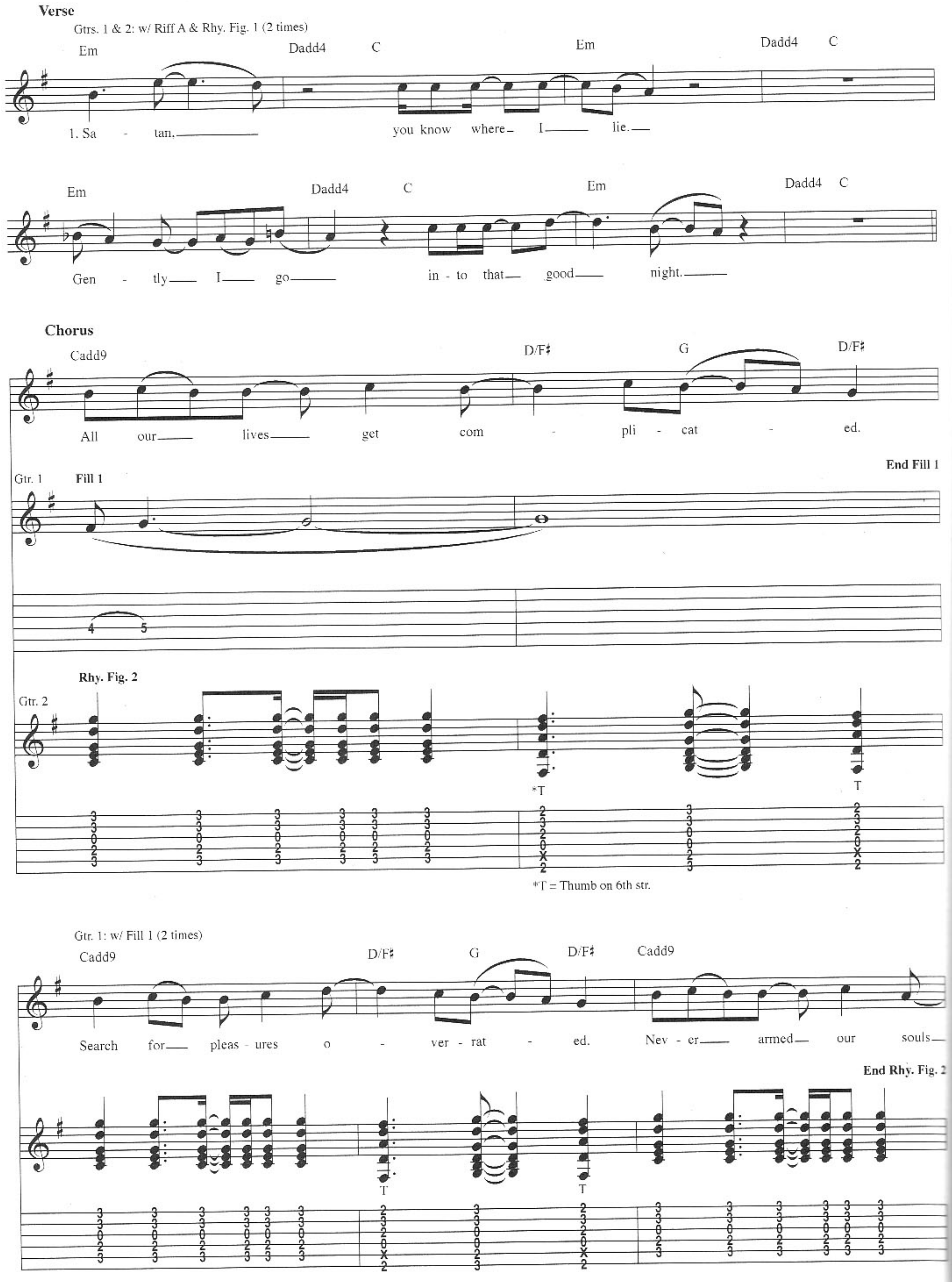
Lyrics and Music by Carl Bell

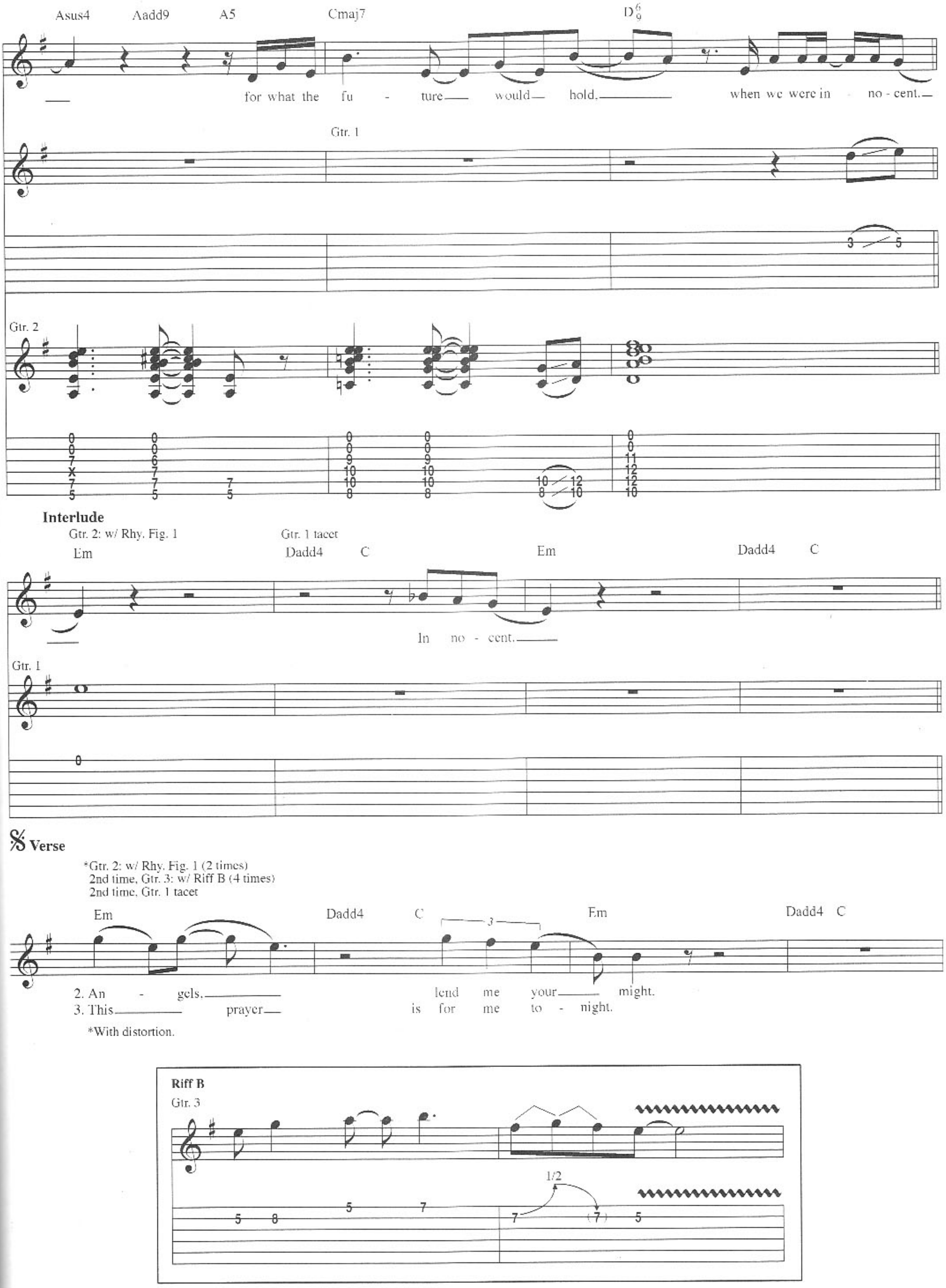
Intro
Moderate Rock ♩ = 96



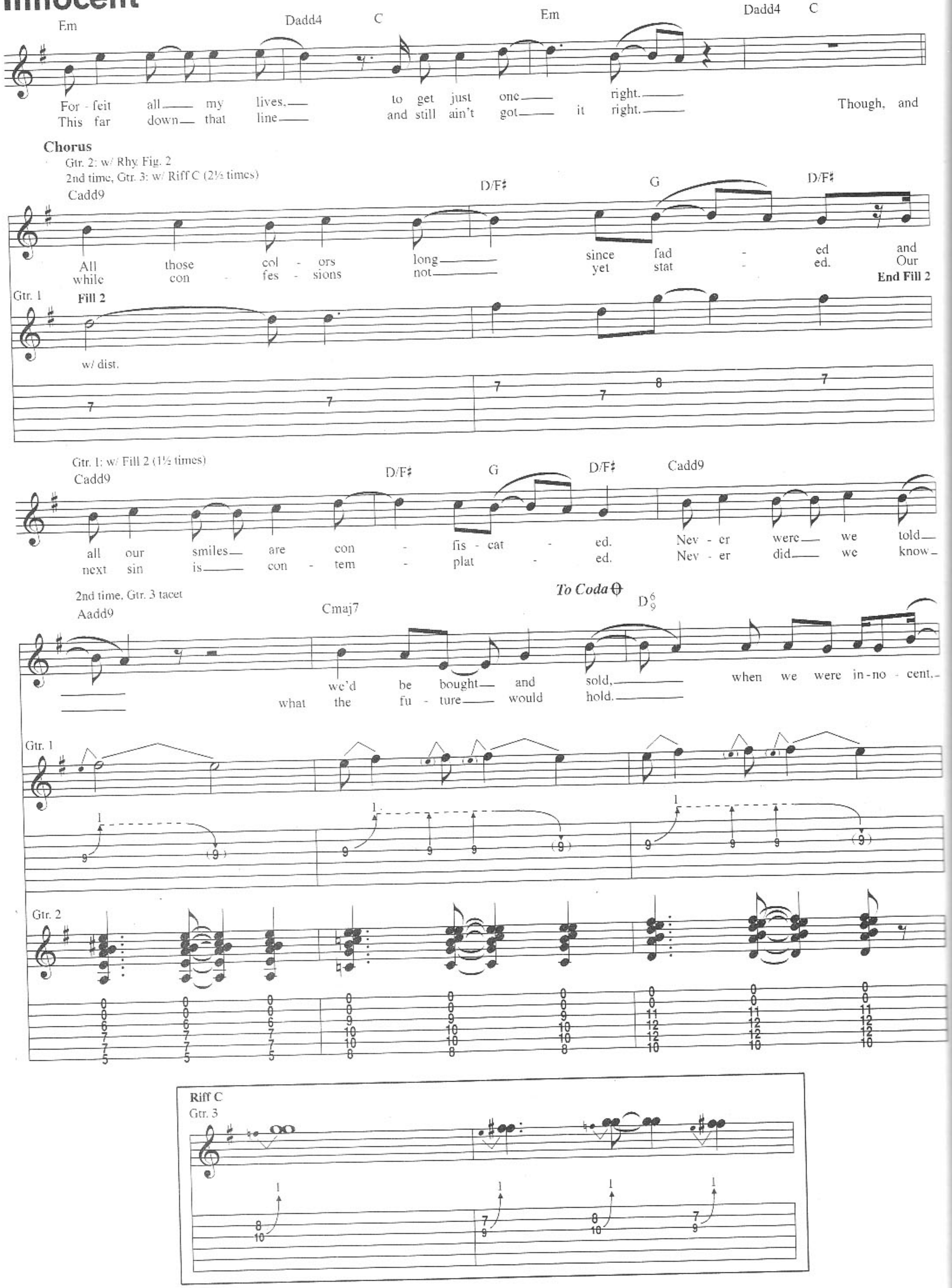
© 2000 Songs of Universal, Inc./Pener Pig Publishing
All Rights for Pener Pig Publishing Controlled and Administered by Songs of Universal, Inc.
All Rights Reserved Used by Permission
WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL 33014

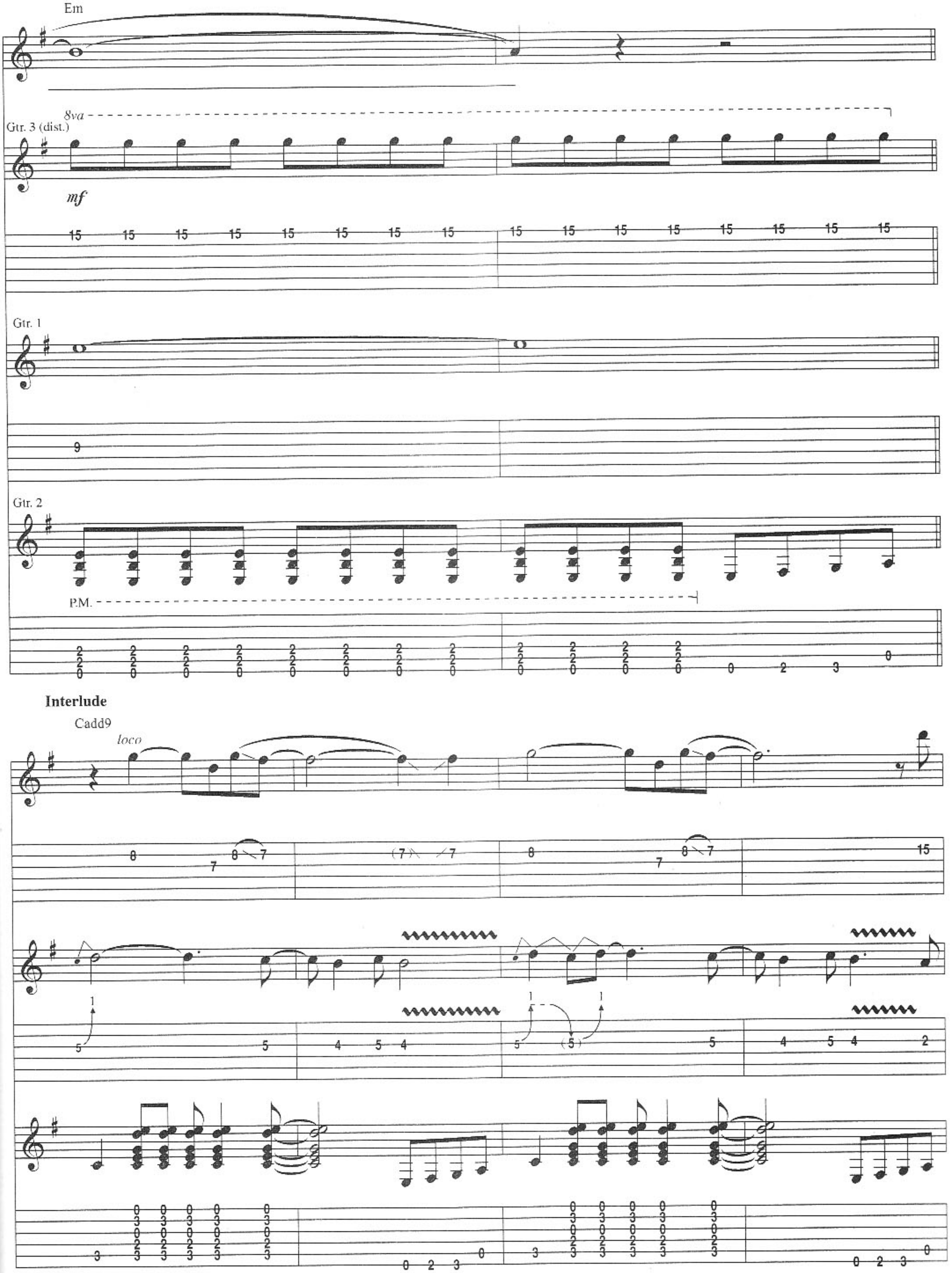
Innocent


Verse
Gtrs. 1 & 2: w/ Riff A & Rhy. Fig. 1 (2 times)
Em
Dadd4
C
Em
Dadd4
C
1. Sa - tan, you know where I lie.
Em
Dadd4
C
Em
Dadd4
C
Gen - tly I go in - to that good night.
Chorus
Cadd9
D/F♯
G
D/F♯
All our lives get com - pli - cat - ed.
Gtr. 1
Fill 1
End Fill 1
Rhy. Fig. 2
Gtr. 2
*T
T
*T = Thumb on 6th str.
Gtr. 1: w/ Fill 1 (2 times)
Cadd9
D/F♯
G
D/F♯
Cadd9
Search for pleas - ures o - ver - rat - ed. Nev - er armed our souls
End Rhy. Fig. 2
T
T

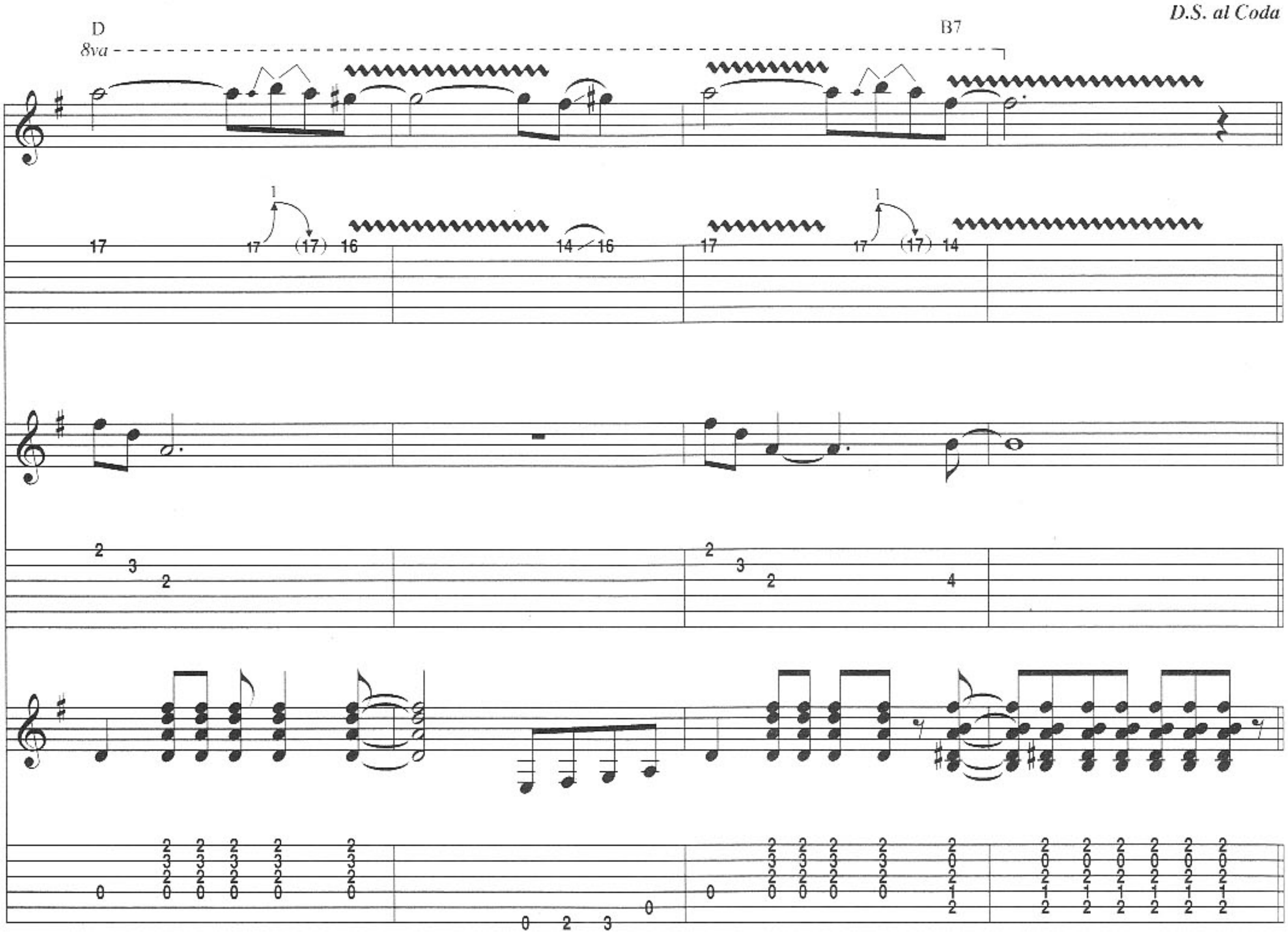

Asus4 Aadd9 A5 Cmaj7 D6/9
for what the fu - ture would hold, when we were in - no - cent.
Gtr. 1
Gtr. 2
Interlude
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 1 tacet
Em Dadd4 C Em Dadd4 C
In no - cent.
Gtr. 1
Verse
*Gtr. 2: w/ Rhy. Fig. 1 (2 times)
2nd time, Gtr. 3: w/ Riff B (4 times)
2nd time, Gtr. 1 tacet
Em Dadd4 C Em Dadd4 C
2. An - gels. lend me your might.
3. This prayer is for me to - night.
*With distortion.
Riff B
Gtr. 3
1/2

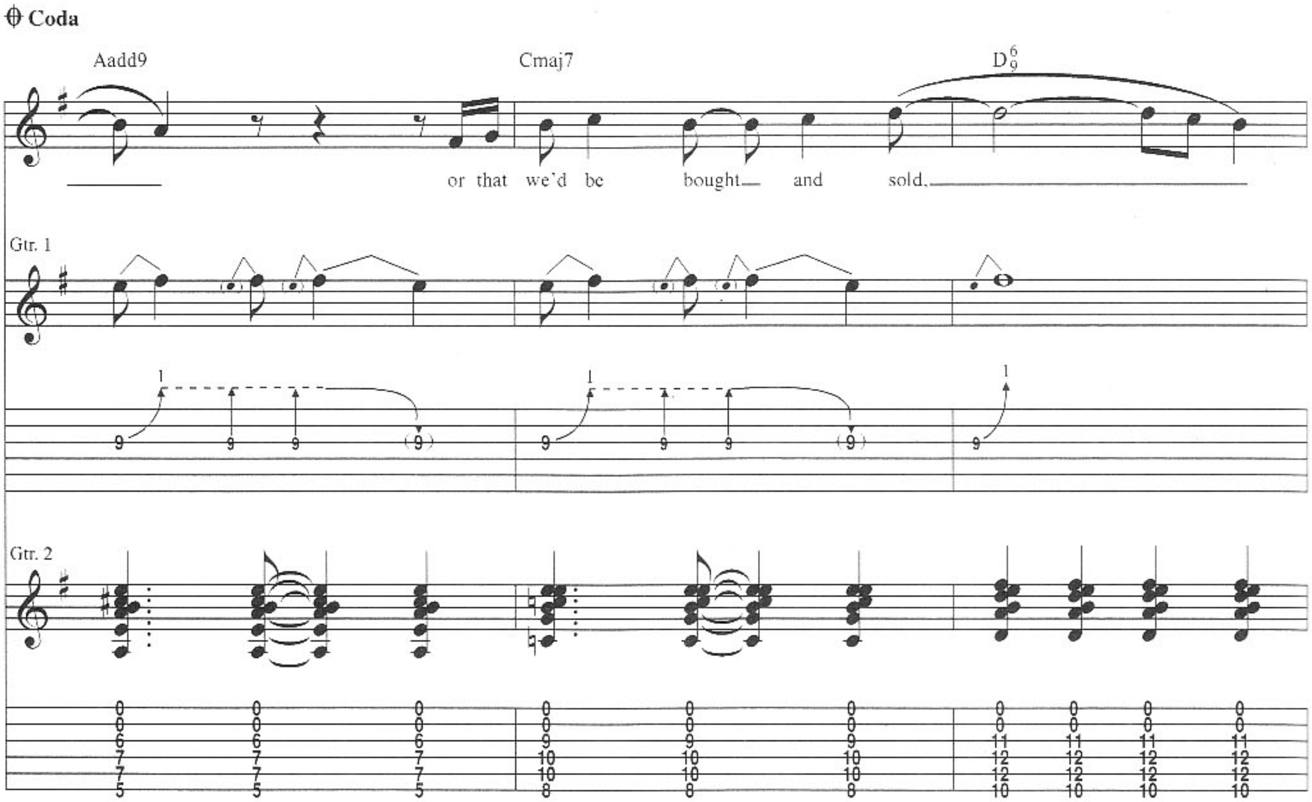
Innocent

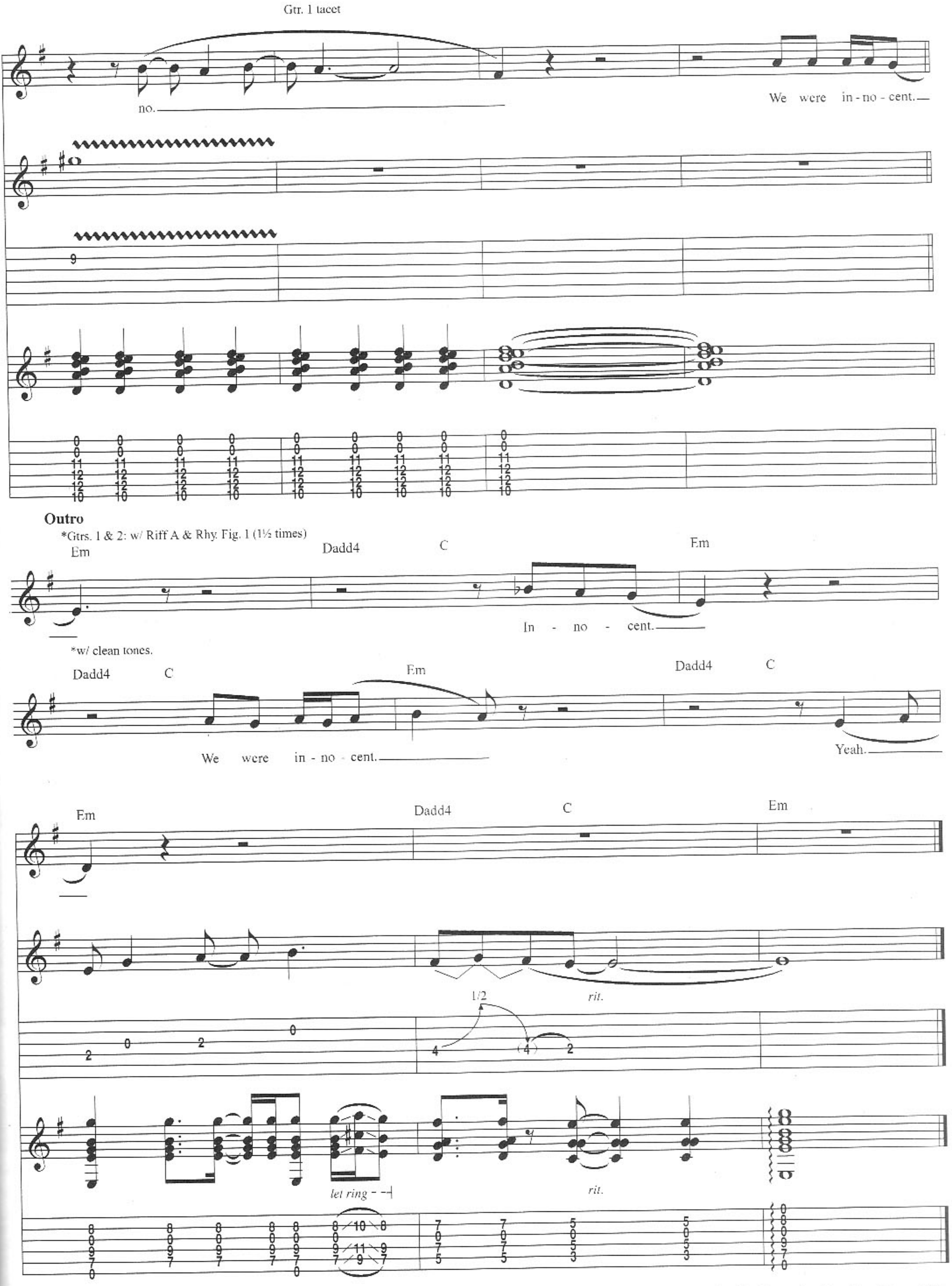

Em
Dadd4
C
Em
Dadd4
C
For - feit all my lives, to get just one right.
This far down that line and still ain't got it right.
Though, and
Chorus
Gtr. 2: w/ Rhy. Fig. 2
2nd time, Gtr. 3: w/ Riff C (2½ times)
Cadd9
D/F♯
G
D/F♯
All those col - ors long since fad - ed and
while con - fes - sions not yet stat - ed. Our
End Fill 2
Gtr. 1
Fill 2
w/ dist.
Gtr. 1: w/ Fill 2 (1½ times)
Cadd9
D/F♯
G
D/F♯
Cadd9
all our smiles are con - fis - cat - ed. Nev - er were we told
next sin is con - tem - plat - ed. Nev - er did we know
2nd time, Gtr. 3 tacet
Aadd9
Cmaj7
To Coda
D6/9
we'd be bought and sold, when we were in - no - cent.
what the fu - ture would hold.
Gtr. 1
Gtr. 2
Riff C
Gtr. 3


Em
8va
Gtr. 3 (dist.)
mf
Gtr. 1
Gtr. 2
P.M.
Interlude
Cadd9
loco

Innocent


D.S. al Coda
D
8va
B7
1
17 17 (17) 16
14 16
17 17 (17) 14
2 3 2
2 3 2 4


Coda
Aadd9
Cmaj7
D6/9
or that we'd be bought and sold.
Gtr. 1
Gtr. 2


Gtr. 1 tacet
no.
We were in - no - cent.
Outro
*Gtrs. 1 & 2: w/ Riff A & Rhy. Fig. 1 (1½ times)
Em
Dadd4
C
Em
In - no - cent.
*w/ clean tones.
Dadd4
C
Em
We were in - no - cent.
Dadd4
C
Yeah.
Em
Dadd4
C
Em
1/2
rit.
let ring
rit.

Mötley Crüe
"Smokin' in the Boys Room"

by Adam Perlmutter

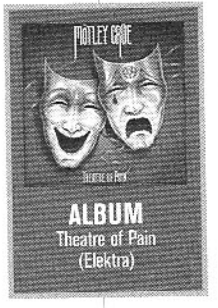
Music has a transporting effect. "Smokin' in the Boys Room" takes me back to high school gym class, where I made the acquaintance of a Mötley Crüe expert who called himself Pink. In the locker room, Pink would pull out a greasy set of headphones and insist that I listen to a Crüe song.

Pink also lectured me on the history of the hair rockers. I learned that Mötley Crüe, formed in 1980, included Tommy Lee (drums), Mick Mars (guitar), Vince Neil (vocals), and Nikki Sixx (bass), and signed to Elektra Records in 1982. As if he were a member of the group, Pink proudly informed me that *Theatre of Pain* had sold more than four million copies, and included the hit "Home Sweet Home," a sweet ballad to which Pink and his girlfriend enjoyed, uh, holding hands and stuff.

Pink's big dream, naturally, was to become a rock star. To get noticed, he planned to move out of his family's trailer and into an apartment above a rock club. There, he would host after hours parties, as Mötley Crüe had done atop Los Angeles' The Whiskey. Unfortunately, Pink repeatedly got caught smokin' in the boys room, and was expelled from school. Where are you now, Pink?

THE TUNING

Mars tunes his guitar down a whole step to D–G–C–F–A–D (low to high). In order to do the same, it's best to use heavier gauge strings such as .011–.049. If you don't have an electronic tuner, tune your 1st string down, matching it with your 2nd string's 3rd fret (D). Once you're extremely close, listen carefully for a pulsation between the two strings. Fine-tune until the beating disappears and you'll be in tune. (Listen for this beating between notes whenever you tune and everyone will thank you.)



ALBUM
Theatre of Pain
(Elektra)

Now tune your 2nd string to the 3rd string's 2nd fret (A). Once you've done that, tune your 3rd string to the 4th string's 3rd fret (F). Next, lower your 4th string to match your 5th string's 3rd fret (C). Tune your 5th string, matching it with the 6th string's 3rd fret (G). Finally, tune down your 6th string to D, two octaves lower than the 1st string. Since your guitar is detuned, all pitches in the transcription will sound a whole step lower than indicated.

THE VERSE

The verse features power chords exclusively, with roots on the 5th or 6th strings. The basic progression is E5–C5 (I–♭VI), and both chords are approached by a half step; from D♯5 and B5, respectively. As you can see from **Fig. 1**, one fingering can be used for all four power chords.

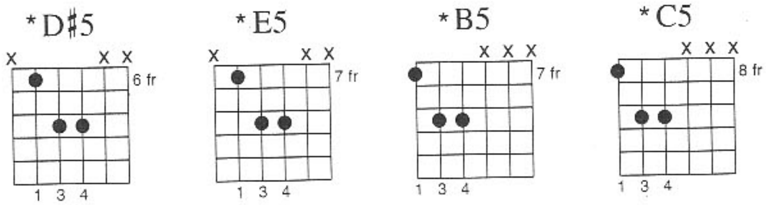
THE CHORUS

The chorus is based on a shuffle pattern, as seen in countless rock and blues tunes. Johnny Temple's "Lead Pencil Blues" (1935) is regarded as the first recorded example of this sort of figure. The shuffle pattern, which alternates between 5th and 6th chords, offers a nice contrast to the verse's less active rhythm. To play the shuffle, use your index finger to fret all roots (lowest notes). For 5ths, use your ring finger; for 6ths, your pinky finger.

THE GUITAR SOLO

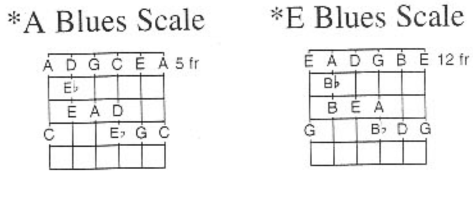
While Gtr. 1 plays a shuffle pattern, Gtr. 2 and Gtr. 3 (played with a slide) trade licks. As no phrases elide, it's possible, though formidable, to play the solo on one guitar. You'll have to keep a slide on your pinky finger during Gtr. 2's standard-fretted phrases, making it a bit cumbersome. But it can be done! In learning the lead lines, focus on the A and E blues scales [**Fig. 2**], as these are the basis for the entire solo.

Fig. 1



*Sound a whole step lower than indicated.

Fig. 2



*Sound a whole step lower than indicated.

SMOKIN' IN THE BOYS ROOM

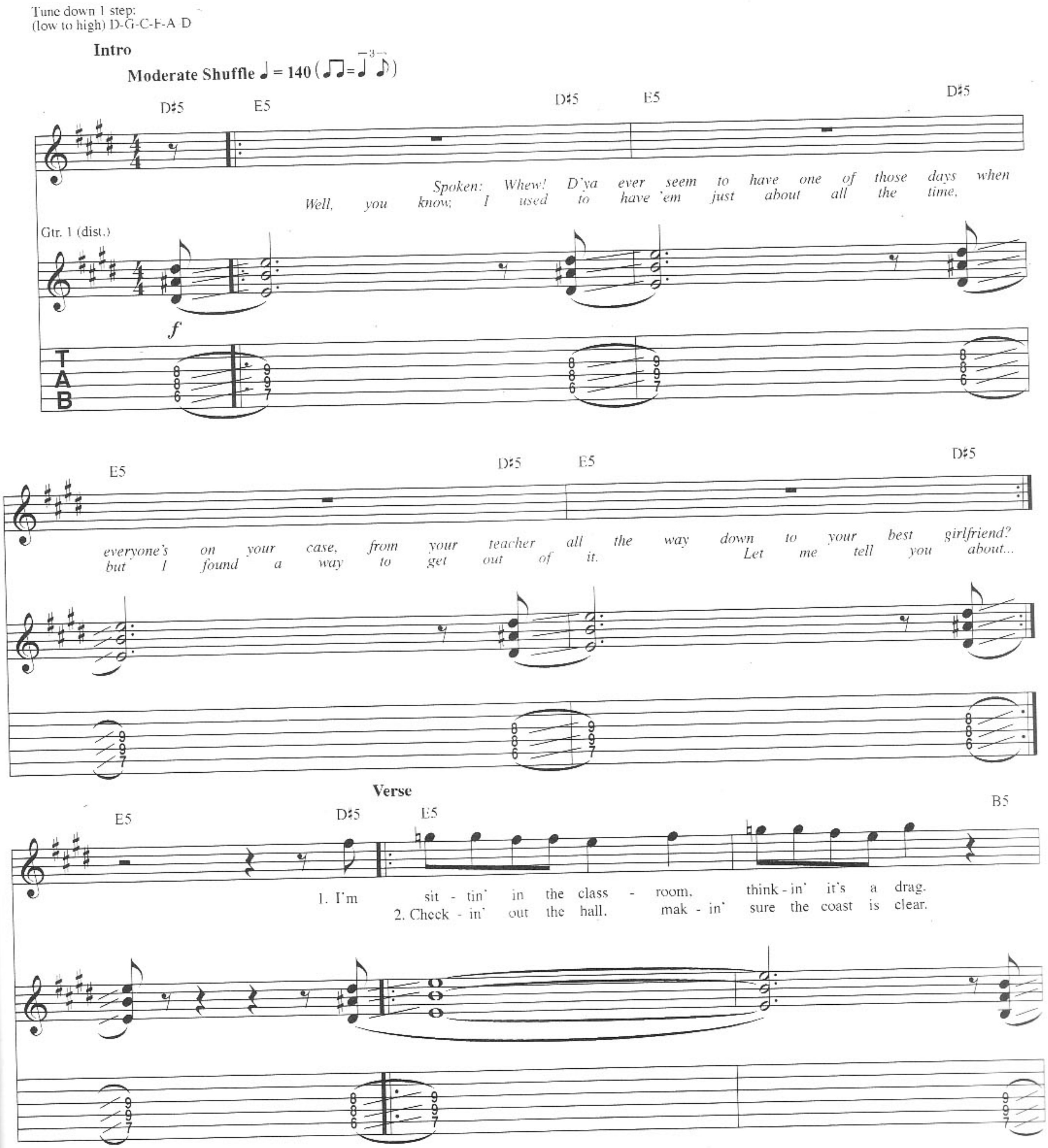
As Recorded by Mötley Crüe

(From the Elektra Recording THEATRE OF PAIN)

Book Available from NOTE service music Call 800-628-1528

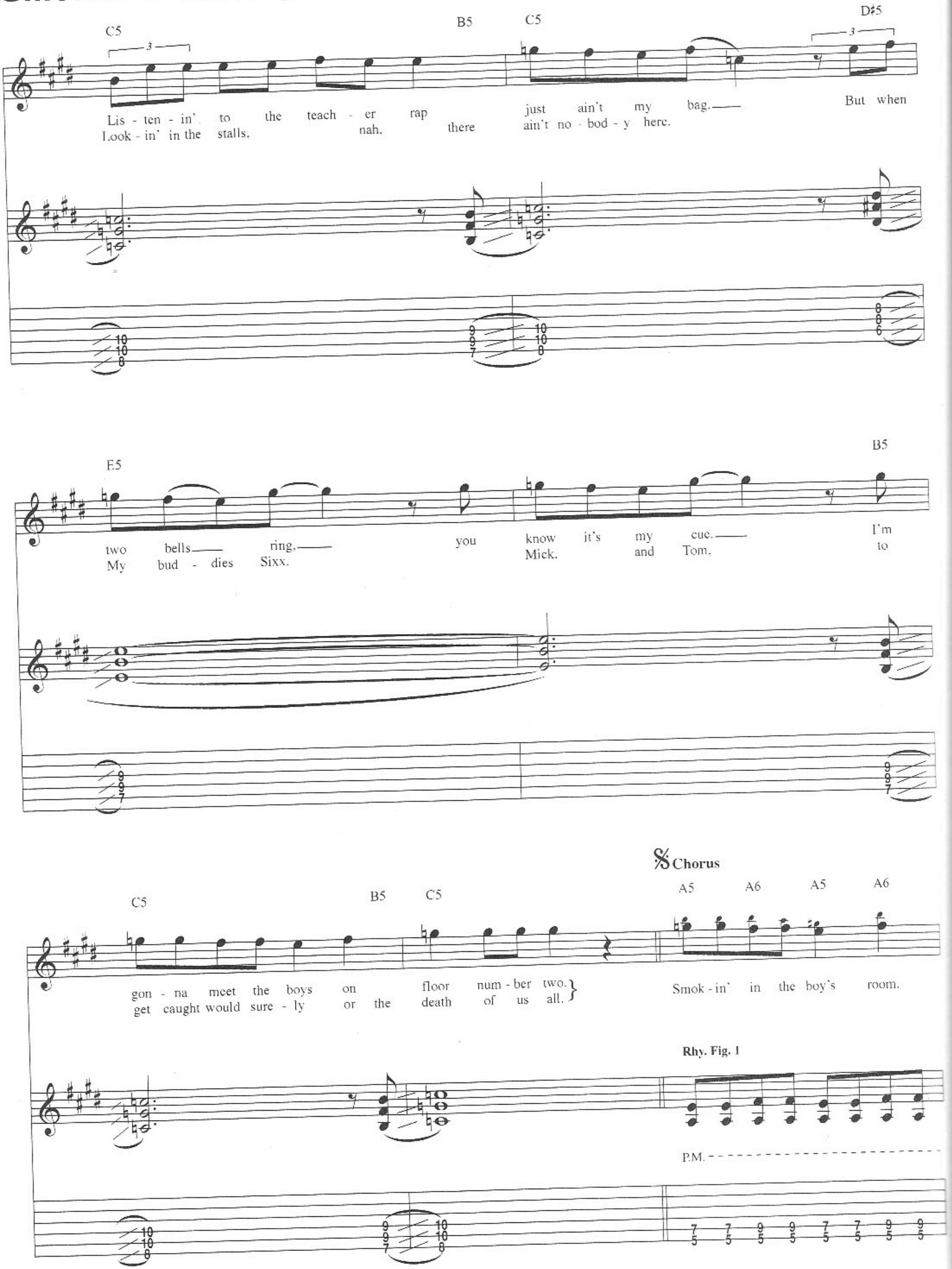
by Michael Lutz and Cub Koda

Transcribed by Adam Perlmutter

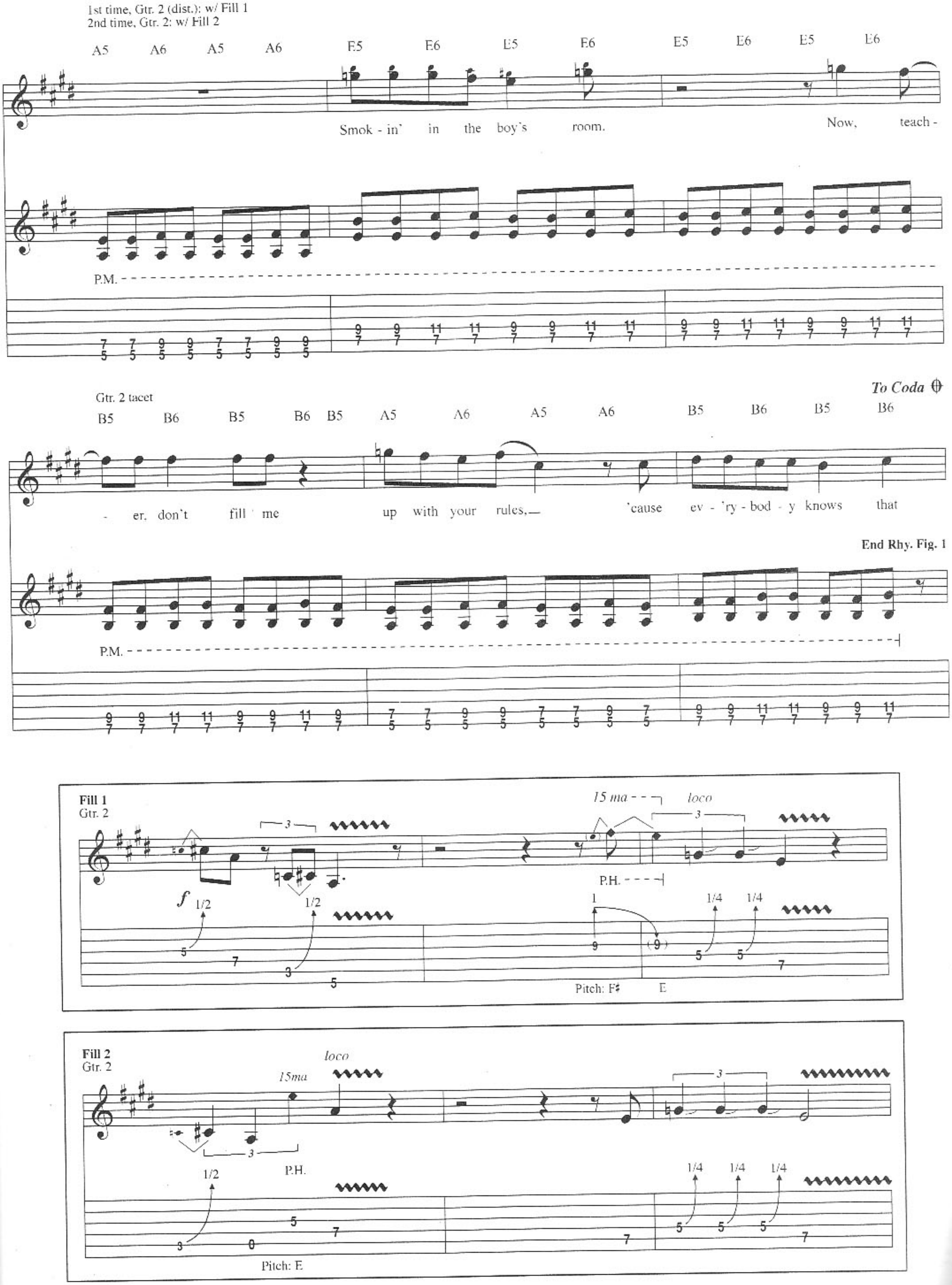


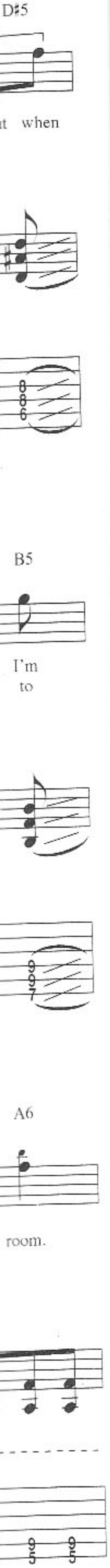
© 1973 Walden Music Inc./Big Leaf Music
All Rights Administered by WB Music Corp.
All Rights Reserved Used by Permission
WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL. 33014

Smokin' in the Boys Room

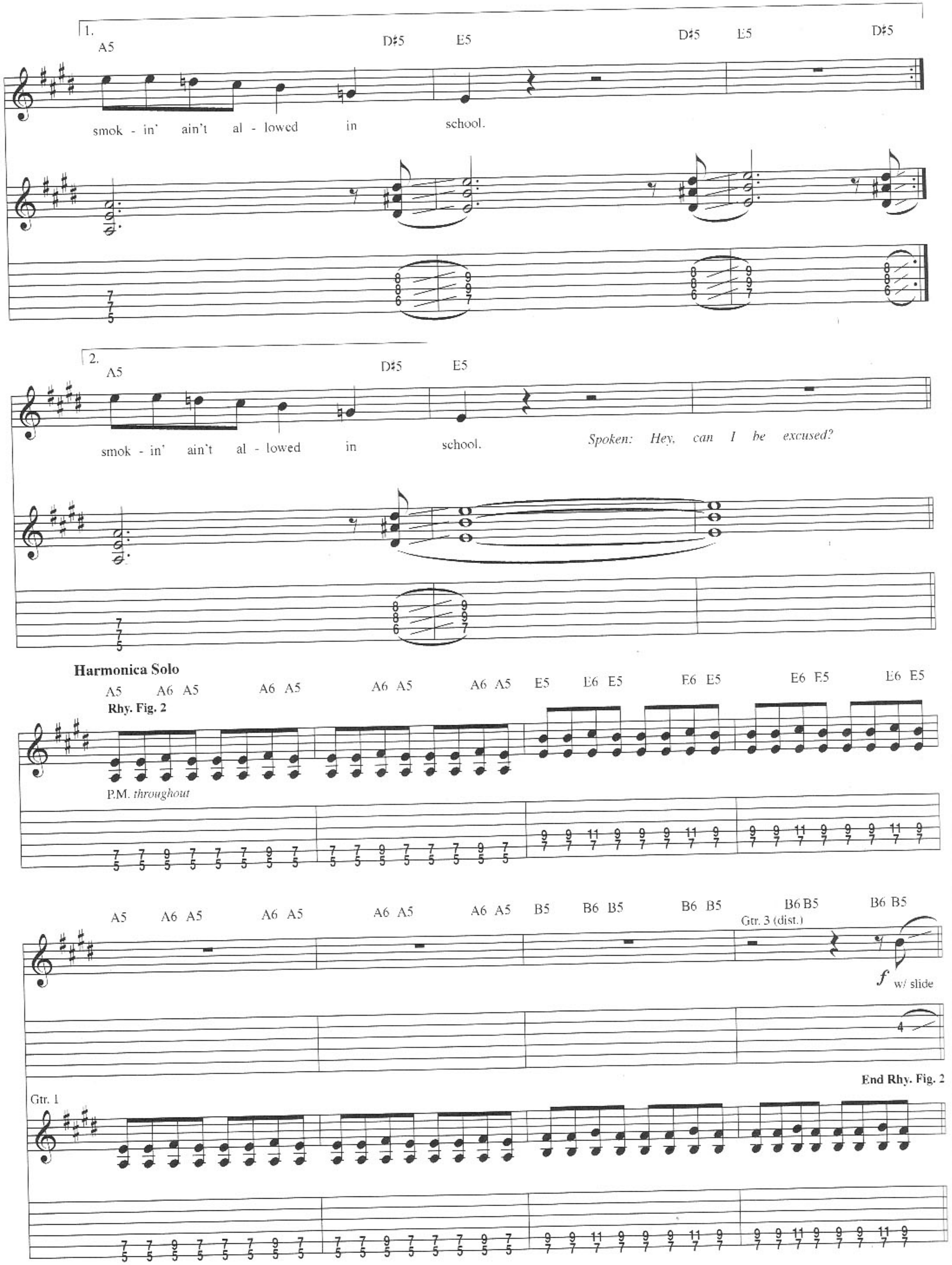


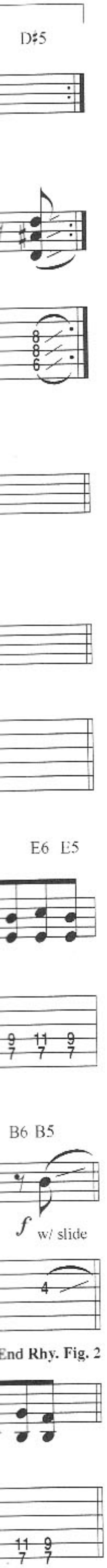
Smokin' in the Boys Room

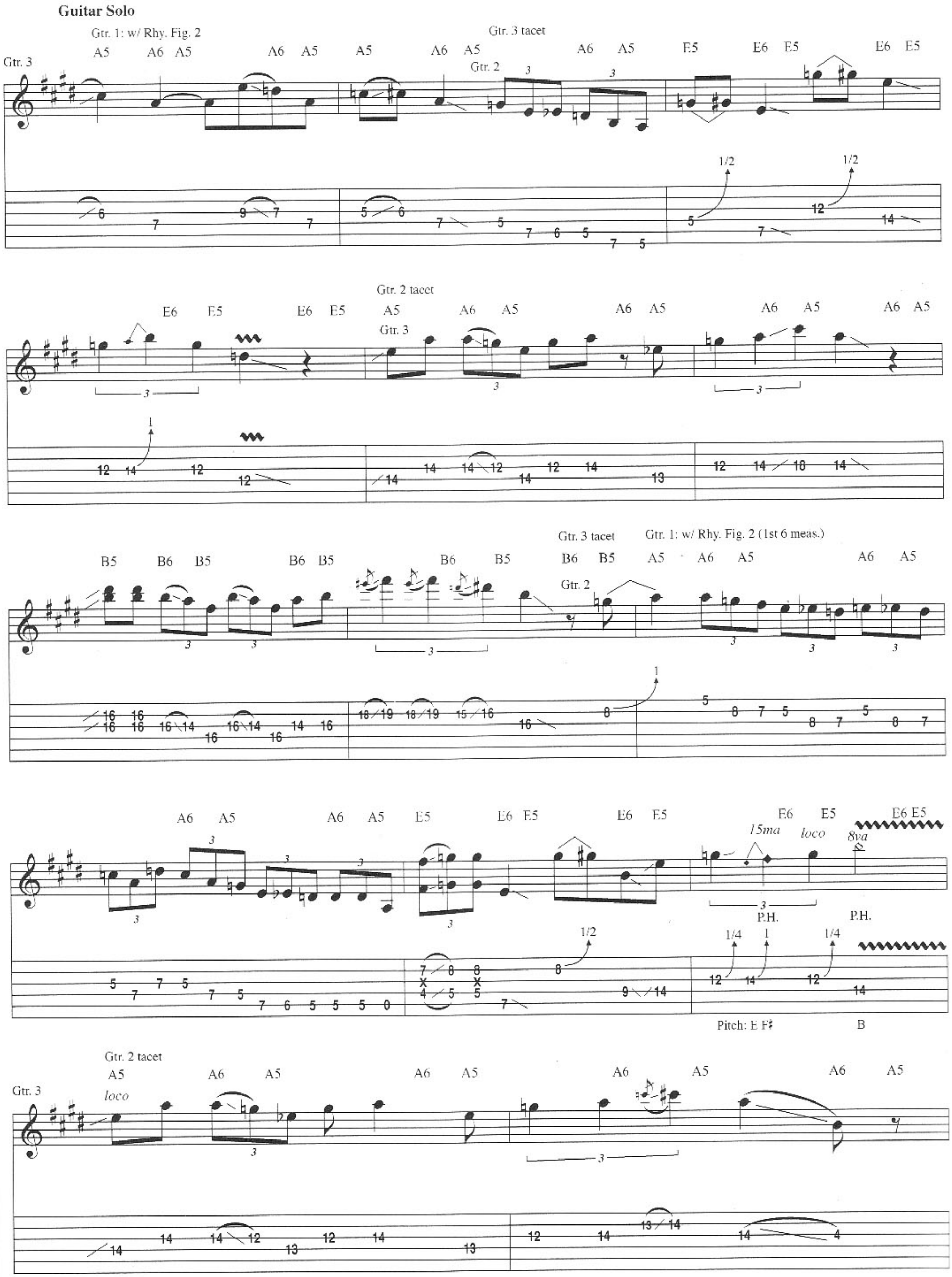




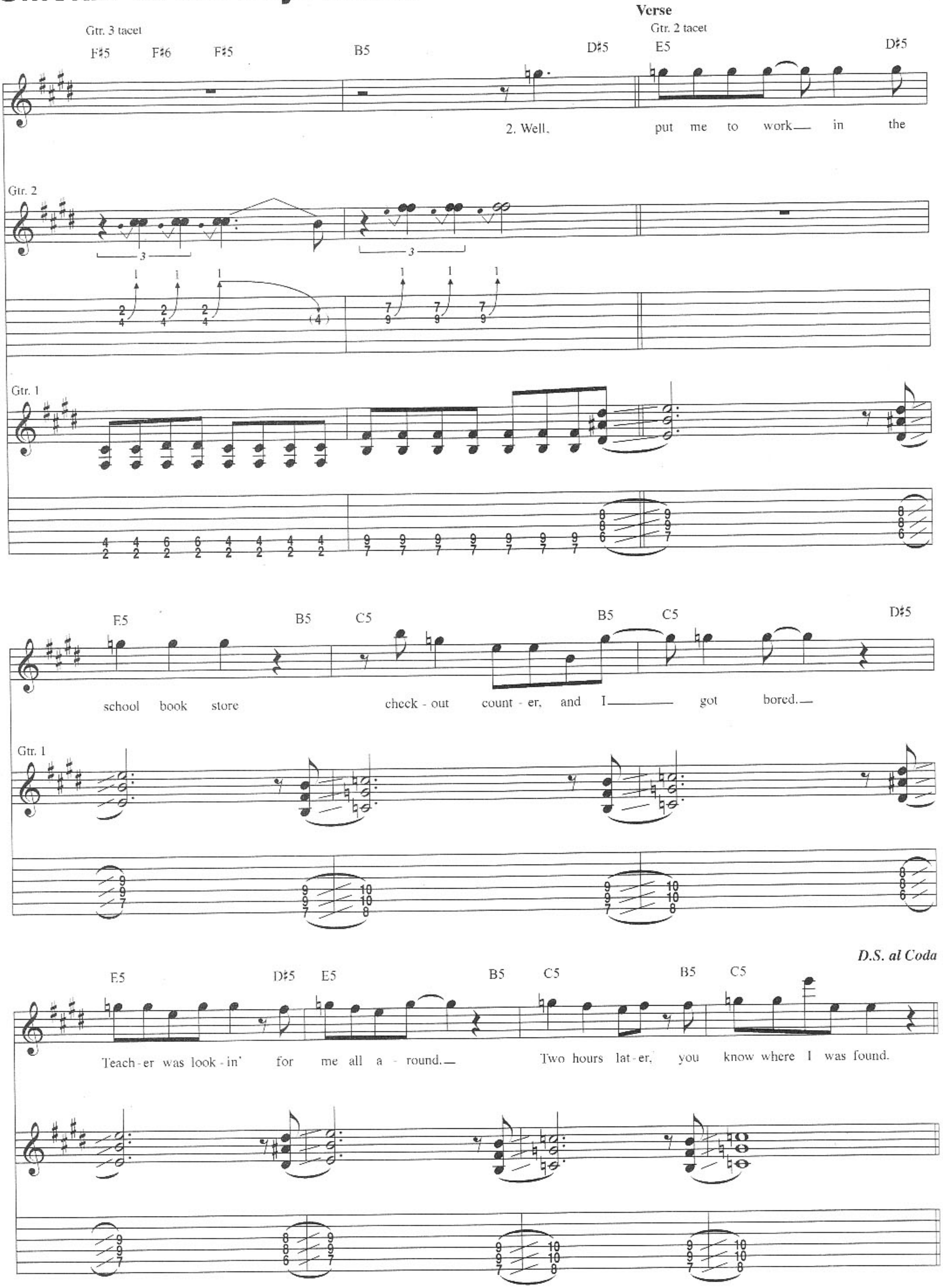
Smokin' in the Boys Room

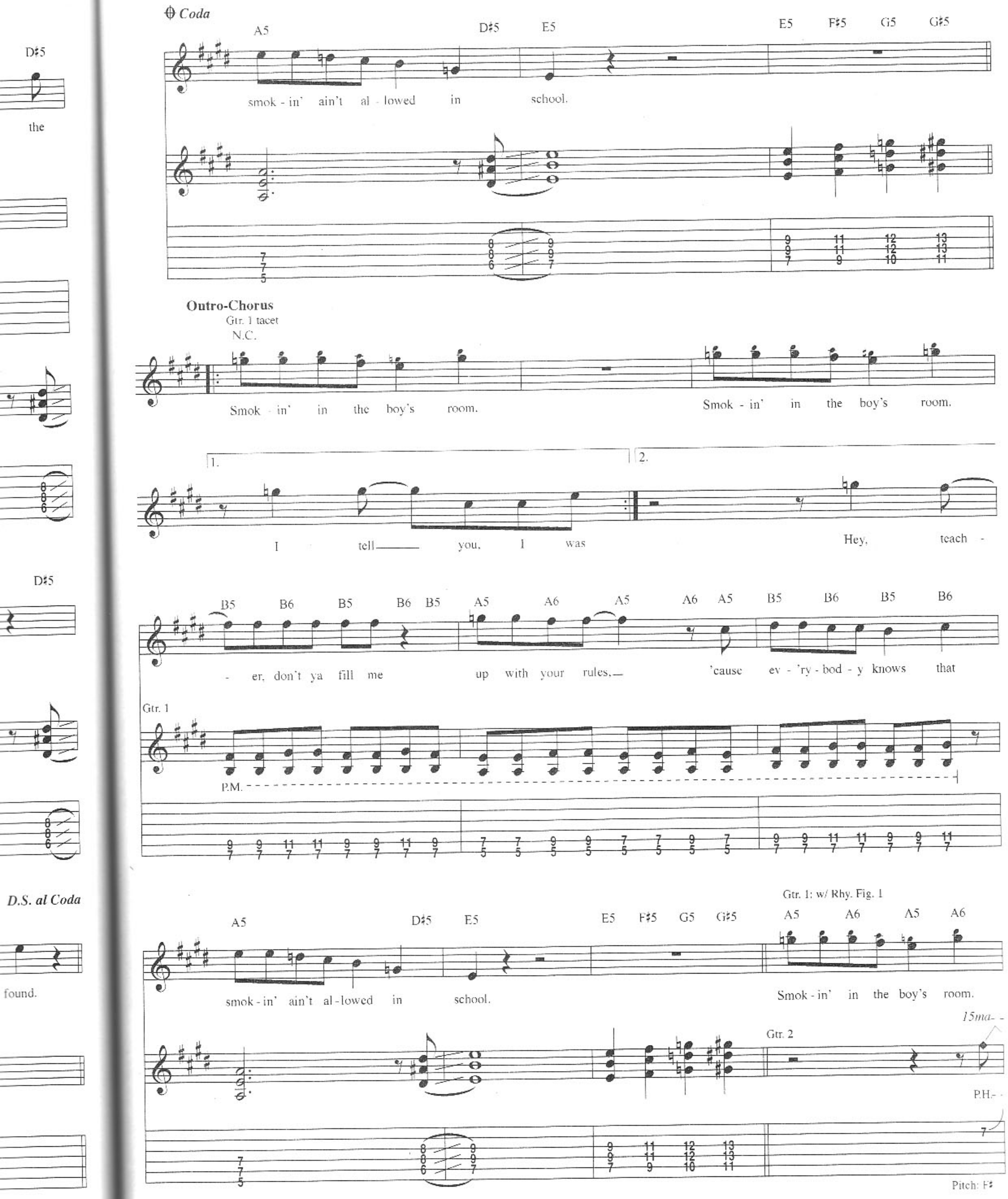



D♯5
E6 E5
B6 B5
f w/ slide
End Rhy. Fig. 2

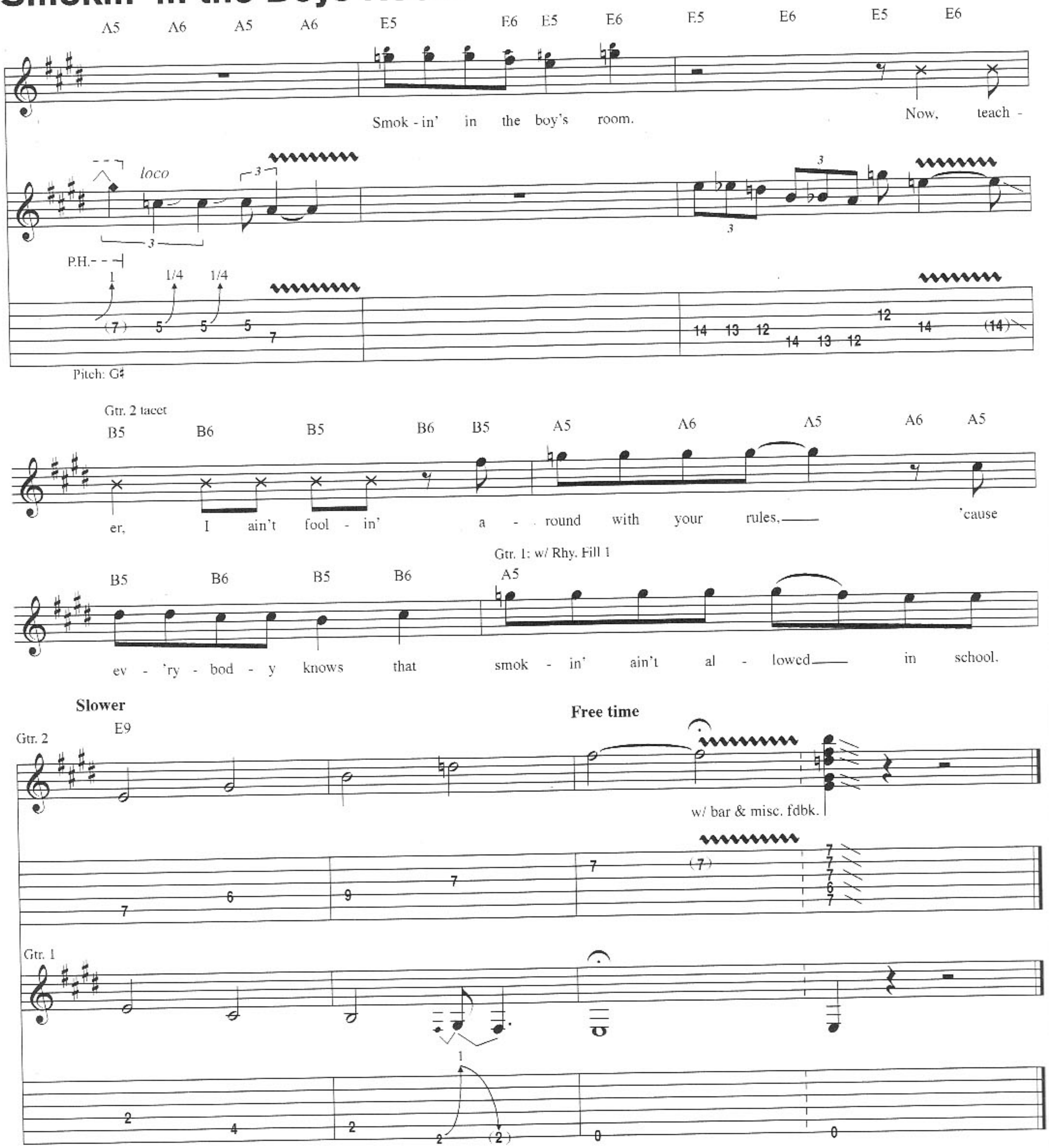

Guitar Solo
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 3 tacet
Gtr. 3
Gtr. 2
A5 A6 A5 A6 A5 A5 A6 A5 A6 A5 E5 E6 E5 E6 E5
Gtr. 2 tacet
E6 E5 E6 E5 A5 A6 A5 A6 A5 A6 A5 A6 A5
B5 B6 B5 B6 B5 B6 B5 B6 B5
Gtr. 1: w/ Rhy. Fig. 2 (1st 6 meas.)
A5 A6 A5 A6 A5
A6 A5 A6 A5 E5 E6 E5 E6 E5 E6 E5 E6 E5
15ma
loco
8va
P.H.
Pitch: E F♯
B
loco

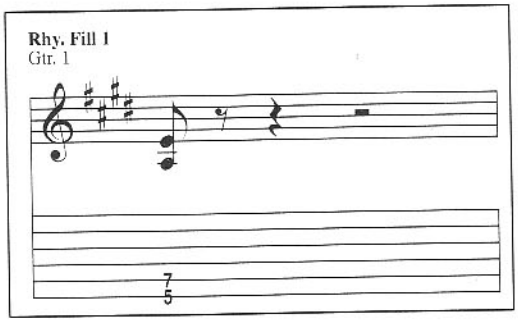
Smokin' in the Boys Room




D♯5
the
D♯5
D.S. al Coda
found.
Coda
A5 D♯5 E5 E5 F♯5 G5 G♯5
smok - in' ain't al - lowed in school.
Outro-Chorus
Gtr. 1 tacet
N.C.
Smok - in' in the boy's room. Smok - in' in the boy's room.
1.
I tell you, I was
2.
Hey, teach -
B5 B6 B5 B6 B5 A5 A6 A5 A6 A5 B5 B6 B5 B6
- er, don't ya fill me up with your rules, 'cause ev - 'ry - bod - y knows that
Gtr. 1
P.M.
A5 D♯5 E5 E5 F♯5 G5 G♯5
Gtr. 1: w/ Rhy. Fig. 1
A5 A6 A5 A6
smok - in' ain't al - lowed in school.
Smok - in' in the boy's room.
15ma
Gtr. 2
P.H.
Pitch: F♯

Smokin' in the Boys Room





Crosby, Stills, Nash & Young
"Teach Your Children"

by Douglas Baldwin

When Crosby, Stills & Nash—already a bona fide super group upon formation in 1969—added Neil Young to their lineup, the result was astounding. Their self-titled debut had already made a major splash in the musical pond, but the addition of Neil Young's surreal acoustic musings, unpredictable electric guitar assaults, and brilliant songwriting/arranging skills seemed to drive David Crosby, Steve Stills, and Graham Nash to new waves of accomplishment. Nowhere was this more evident than in the songwriting of Nash, whose gentle balladry became sufficiently focused to create "Teach Your Children," a definitive anthem of the Woodstock generation.

With lyrics that gently lead the listener to accept both the responsibility of parenthood and the joys and fears of their own parents' nurturing, "Teach Your Children" remains a classic that transcends the bounds of its time. A good part of its success lies in the musical accompaniment: A light, country-flavored strum is paired up with four chords (D, G, A, and Bm), providing a simple harmonic setting upon which the rich vocal harmonies rest. Guest artist Jerry Garcia's whirling pedal steel licks are the icing on the cake, and that single reverb-drenched note which follows the lyric, "...and know they love you,"—ping!—is a perfect paradigm of "less is more" playing. "Teach Your Children" holds up beautifully as a solo song, though, so let's get on with this month's Strum It.

TEACH YOURSELF CHORD SWITCHING

The chords, found at the beginning of the transcription, put "Teach Your Children" squarely in the key of D major. While they're easy to play on their own, switching between the chords may be a little difficult. If chord switching is bedeviling you, try this simple approach: Play each chord once to be sure that your fingering is correct, and repeat this sequence of chords a few times. Focus on getting a good, full sound from each chord. Then, set a metronome to 60 beats per minute, and play the sequence of chords again.

Note how many beats it takes to shift to the hardest chord in the series (It's that nasty four-fingered Bm, with its knuckle-busting bar, right?). Once you've settled on the toughest change and can play it consistently, write down your speed. Let's say that it takes you six beats to arrive at the Bm chord. Try playing all of the chords at 60 bpm, switching every six beats. This will make your playing more even, and it shouldn't take more than several practice sessions to significantly increase your chord-switching skills. You'll find that moving the metronome up to 120, 150, or even more at six beats per chord will be fairly easy. Don't go overboard, though; limit your speed to the song's tempo, 156 bpm. Then, begin to shave off a beat at a time, until you can consistently switch between chords every two beats. At that point, you'll be ready to add the strumming pattern.

ALBUM
Déjà Vu
(Atlantic)

THE ROOT (AND 5TH) OF ALL GOOD

In learning the strumming pattern, it's important to be aware of how the chords are constructed. "Teach Your Children" contains triads exclusively. There are four types of triads: major, minor, diminished, and augmented; this song features the major and minor varieties. All triads contain three notes, and are constructed in 3rds. The note around which a triad is built is known as its root. A D major triad [**Fig. 1A**] is spelled D–F♯–A; F♯ is its 3rd and A, its 5th. As indicated, the pitches' orders can be rearranged, forming inversions. On a typical guitar voicing, one or more of a triad's pitches will be doubled, as shown in **Fig. 1B**. Here the root is played on both the 2nd and 4th strings.

Now examine **Fig. 2**, which demonstrates the essence of "Teach Your Children." This particular pattern is commonly seen in country and folk tunes. Beats 1 and 3 alternate between picked roots and 5ths, answered with strums on beats 2 and 4. As shown on the D chord, a 5th (A) can also be played a perfect 4th lower than a given root. Be sure to begin Fig. 2's pattern slowly; a metronome setting of 60bpm, once again, should be just right for starters. Gradually increase the speed, and you'll have the essential strum for "Teach Your Children," a song you may well be teaching your children some day.

Fig. 1A

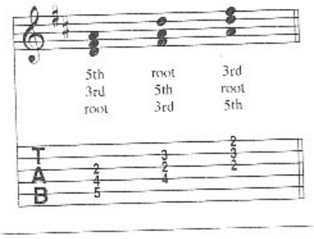


Fig. 1B

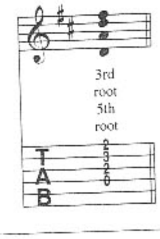
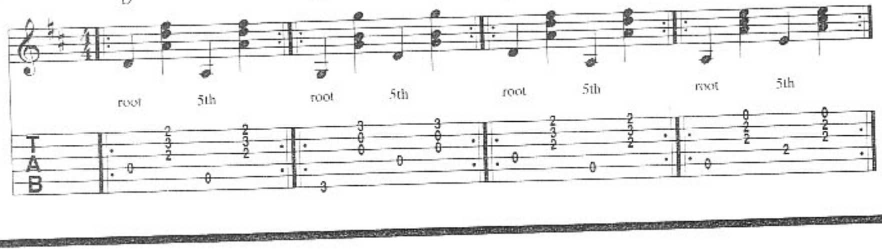


Fig. 2



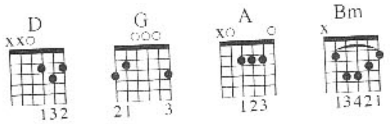
Guitar Tab Acoustic (00690315, $16.95) is a terrific collection of 25 acoustic classics. For more information or to order, please call Music Dispatch at 1-800-637-2852, or visit *www.musicdispatch.com*.

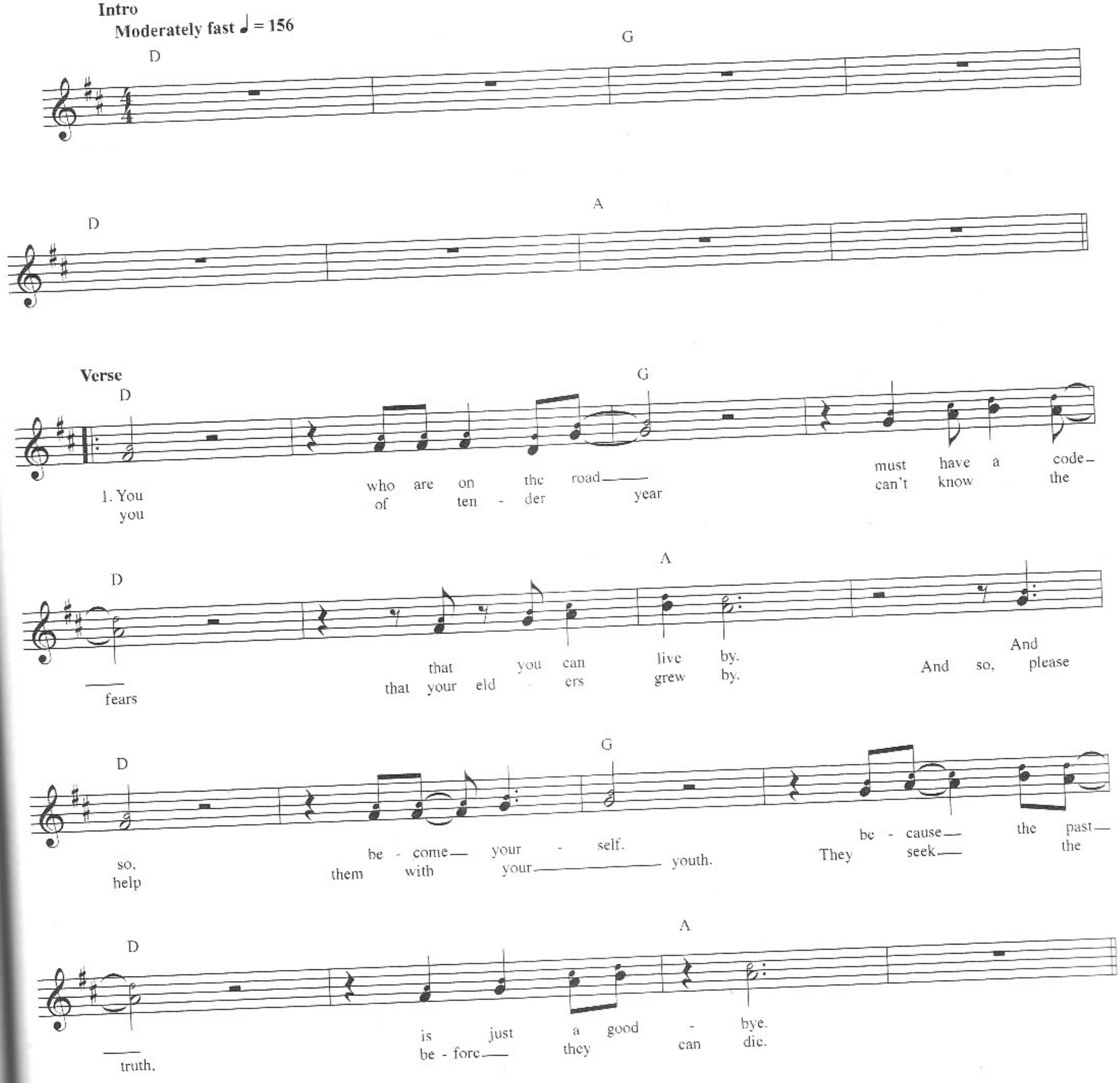
TEACH YOUR CHILDREN

As Recorded by Crosby, Stills, Nash & Young

(From the Atlantic Recording DÉJÀ VU)

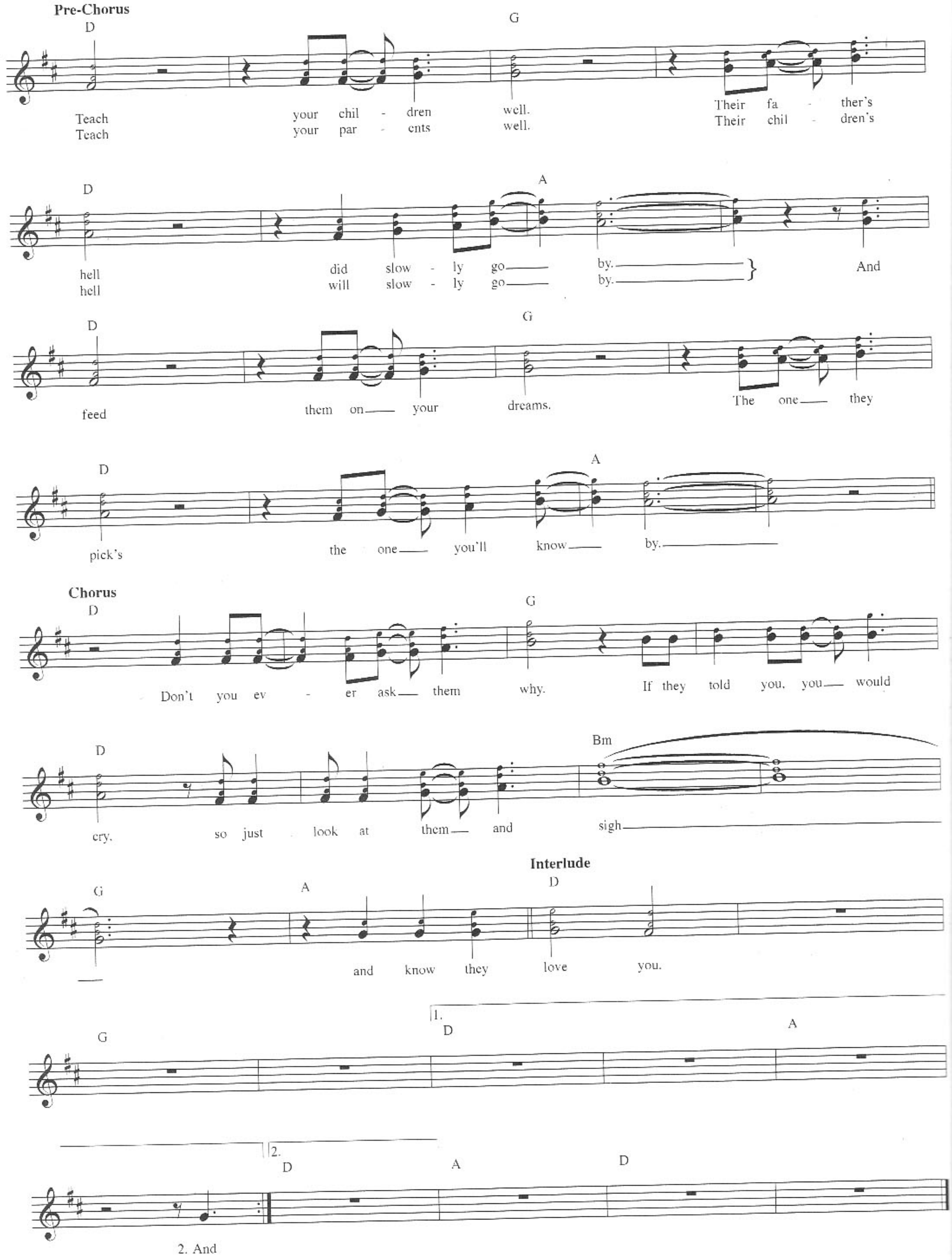
Words and Music by Graham Nash
Arranged by Adam Perlmutter





Copyright © 1970 Nash Notes Copyright Renewed
All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203
International Copyright Secured All Rights Reserved
Reprinted by Permission of Hal Leonard Corporation

Teach Your Children



CONTINUED FROM PAGE 114
quit the business to become an interior designer, but reemerged in 1996 with a second solo effort, *Floodgates*. Just a few months ago, the London-based guitarist scuttled plans for a third album and announced his retirement—again.

Al Gorgoni

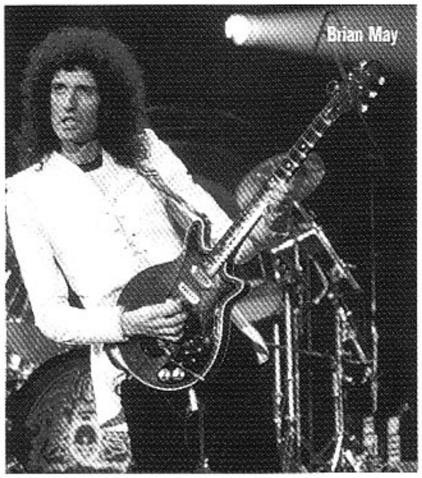
A major player on the New York studio scene in the '60s, Gorgoni supplied the electric overdub on Simon & Garfunkel's "Sounds of Silence" and provided the guitar backing to Van Morrison's "Brown Eyed Girl." Gorgoni's been occupied lately with film and TV projects, and is currently filling up his Pro Tools with a collection of nylon-string guitar instrumentals.

Robin Guthrie {Cocteau Twins}

Few can forget the Cocteau Twins' otherworldly sound on discs like *Treasure* and *Heaven or Las Vegas*. Much of that sound is credited to operatic songbird Elizabeth Fraser, but guitarist Robin Guthrie blanketed the band's songs with surreal textures and intoxicating richness. In 1997, the Twins quietly disbanded while working on a follow-up to *Milk & Kisses*. Shortly after, Guthrie and Cocteau bassist Simon Raymonde formed their own record label, Bella Union, on which Guthrie recently released the album *Choke* by his new group Violet Indiana.

Greg Howe

Fusion/shred phenom Greg Howe showed he was a "bad" axe on Michael Jackson's HIStory tour, and recently finished a tour with Enrique Iglesias. On his seventh solo release, *Hyperacuity*, Howe tears through several intense fusion compositions that open the possibilities for intricate melodic lines. He is now working on an album in his home studio with drummer Dennis Chambers and bassist Tetsuo Sakuri. (*www.greghowe.com*)



Chris Impellitteri

Once dubbed "The World's Fastest Guitarist," Impellitteri has built a strong following in Japan with his daredevil soloing, and though he admits his speed has reached reckless levels in the past, his next release, *Crunch*, reveals a more seasoned shredder and a progressive-metal sound. Although Impellitteri hasn't released anything in America for 10 years, he plans to.

Al Jardine {The Beach Boys}

It's been 40 years since Jardine quit his dental gig to join the Beach Boys, but the affable rhythm guitarist is still making waves. The Beach Boys Family and Friends is a Jardine-led splinter group that includes Brian Wilson's offspring Carnie and Wendy Wilson and Jardine's sons Adam and Matthew.

Jimmy Johnson

Johnson, whose distinct Southern flavoring powered '60s soul hits like Wilson Pickett's "Mustang Sally" and Aretha Franklin's "I Never Loved a Man," oversees the Muscle Shoals Sound, the legendary studio he launched in 1969. He is also Chairman of the Board for the Alabama Music Hall of Fame.

Bernie Leadon {The Eagles}

Before the twin guitar tirades of Joe Walsh and Don Felder, the Eagles depended on the fretwork of Bernie Leadon, a bluegrass ace and talented songwriter. The former Patti Reagan beau spent the '80s and '90s working in Nashville, and was last seen contributing tracks to the Emmylou Harris/Linda Ronstadt collection *Western Wall: The Tucson Sessions* in 1999.

Howard Leese {Heart}

Former guitar player for Heart alongside Nancy Wilson during the band's rock heyday, Howard Leese now stays busy gigging heavily with former Bad Company frontman Paul Rodgers. When he's not playing, Leese is producing, most recently a Deep Purple–influenced heavy-rock band called Heaven and Earth with Stuart Smith.

Ronni Le Tekro {TNT}

Norwegian metal ace Ronni Le Tekro formed TNT in 1982, and though the group has been through a few incarnations, they are currently in the studio recording demos for a new album. Last year Le Tekro released his latest solo album, *Extra Strong String*, and appeared on Terje Rypdal's *Double Concerto 5th Symphony*.

Nils Lofgren {Neil Young, Bruce Springsteen}

After playing second acoustic on Neil Young's "Tell Me Why" at age 18, Lofgren embarked on a moderately successful solo career, then performed in front of mil-

NEIL ZLOZOWER

GuitarOne Meets Guitar 101
Do You Want to Play Better?

Becoming a skilled musician requires effort over a period of time. You can enhance your practice time and accomplish more by following these practice tips:

- *Schedule a consistent time to practice.*
- *Find a quiet place to practice without interruptions.*
- *Practice several techniques and songs during each practice session.*
- *Use a metronome.*
- *Record your practice sessions and listen for improvement.*
- *Make sure your instrument is in good working condition.*
- *Don't expect rapid progress and development in the beginning.*

Visit your local *mars music*™ Learning Center for more information or visit us at www.marsmusic.com.

AL	Birmingham 205/943.5599
CA	Orange 714/769.6140
CO	Aurora 720/747.4477
	Denver 720/922.1212
FL	Ft. Lauderdale 954/938.7962
	Kendall 305/273.3713
	North Miami 305/893.0191
	Orlando 407/896.5508
	Tampa 813/354.1103
GA	Atlanta 404/321.3999
	Lawrenceville 770/638.4622
	Marietta 770/420.8840
IN	Indianapolis 317/585.2796
KS	Olathe 913/390.8822
MD	Baltimore 410/661.8500
	Catonsville 410/747.1319
MA	Natick 508/650.2071
	Somerville 617/623.4445
MI	Detroit 248/354.6444
MN	Bloomington 612/703.0400
	Roseville 651/633.4144
MO	Bridgetan 314/209.1899
NE	Omaha 402/955.1121
NV	Las Vegas 702/734.0007
NJ	Cherry Hill 856/661.9898
NC	Charlotte 704/522.9253
	Raleigh 919/954.9059
OH	Cincinnati 513/671.4500
OK	Oklahoma City 405/748.6277
TN	Nashville 615/463.3208
TX	Arlington 817/465.1444
	Austin 512/451.9990
	Dallas 214/361.8155
	Houston 713/461.2680
	Houston 713/839.1714
	Plano 972/633.1250
	San Antonio 210/979.0480
UT	Salt Lake City 801/412.0300
VA	Richmond 804/967.0707
	Springfield 703/569.8588
	Virginia Beach 757/497.2007
WI	Milwaukee 414/355.3505

The nation's largest provider of private guitar instruction, *mars music*™ has teamed up with the guitar magazine you can play, *GuitarOne!*

GuitarOne is the Official Guitar Magazine of the *mars music*™ Learning Centers.

mars music™ Learning Centers
· We Teach Music ·
· We Make Musicians ·
Last year we taught over 66,000 guitar lessons!

MARS MUSIC

lions as a member of Bruce Springsteen's E Street Band. After issuing 1998's *Acoustic Live*, Lofgren kicked off the millennium in style, rejoining the Boss for a summer tour.

Tony MacAlpine
Guitar master and multi-instrumentalist Tony MacAlpine's 1986 debut album, *Edge of Insanity*, displayed his mastery of classical, jazz, and fusion styles. Since 1992, his solo career has yielded several instrumental albums for Shrapnel. In 2000, MacAlpine recorded with CAB (Dennis Chambers, Bunny Brunel, and Brian Auger), and has recently toured with Planet X. (*www.tonymacalpine.com*)

J. Mascis {Dinosaur Jr.}
One of the forgotten heroes of the grunge era, Dinosaur Jr.'s J. Mascis disappeared after recording several near-misses for Warner Bros. Records. After a long absence, Mascis is back in vintage form with a new band, J. Mascis & the Fog, and a new album, *More Light* (Ultimatum).

Brian May {Queen}
The much-revered Queen guitarist and '70s icon splits his time between Los Angeles and his year-round home in Surrey, England, made an appearance on buddy Tony Iommi's debut solo album, and is currently at work on a follow-up to *Another World*.

Rickey Medlocke {Blackfoot}
Grandson of bluegrass musician Shorty Medlocke, Rickey originally pursued fame and fortune with Jacksonville, Florida's Blackfoot, a hard rockin' southern-style band with affinities for Skynyrd and AC/DC. They made a handful of admirable discs, including *Strikes* in 1979 (which includes the epic "Highway Song"), but got derailed by the advent of MTV. Today, Medlocke plays his Gibson alongside Gary Rossington and Hughie Thomasson in Lynyrd Skynyrd, adding crunch to the band's guitar barrage.

Jim Messina
A talented jack-of-all-trades, Messina produced Neil Young, added his characteristic Gretsch riffing behind the country-rock group Poco, then found major success as one half of Loggins and Messina. Today, Messina imparts wisdom through soft-rock staples "You Better Think Twice" and "Nobody But You" via his Songwriters Performance Workshop.

Joey Molland {Badfinger}
Molland's three years of fame with Badfinger was followed by three decades of bad vibes (including the hanging deaths of bandmates Pete Ham and Tom Evans), lawsuits, and record deals gone awry. Ham hits like "No Matter What" and "Day After Day" still burn up the oldies charts, though, so Molland continues as Joey Molland's Badfinger.

Michael Monarch {Steppenwolf}
Monarch's mammoth E progression on Steppenwolf's epic "Born to Be Wild" remains one of the greatest hard-rock rhythm tracks in history, and after cooking up additional faves like "The Pusher" and "Magic Carpet Ride," Monarch sought adventure in TV production. He now markets his own music through MichaelMonarch.com.

Ronnie Montrose {Montrose}
Ronnie Montrose began his career as a sideman for Van Morrison, Boz Scaggs, Tony Williams, and Edgar Winter, and in 1973 formed his own band, Montrose, featured vocalist Sammy Hagar. In 1979, Montrose released a hard rock side project, *Gamma 1*, and recently released the fourth incarnation, *Gamma 4* as well as *The Very Best of Montrose* on Rhino Records. (*www.ronnieland.com*)

Vinnie Moore
Neo-classical shredder Vinnie Moore has released several chops-filled instrumental albums, played on a Pepsi commercial, done the soundtrack for a video game, put out two instructional videos, and worked with Alice Cooper. On his latest release, *The Maze*, Moore plows through an array of styles from acoustic to his trademark shredding. Moore is currently in the studio recording an instrumental album showcasing his musical roots. (*www.vinniemoore.com*)

Wally Palmar {The Romantics}
The Romantics leader co-wrote the all-time bar closer "What I Like About You," a song that became the theme song for many corporate interests. Unfortunately, Palmar and his bandmates never secured publishing to the song. While fighting for a piece of the action (in court), the Motor City native still comes up for air, including a guest appearance with the Suicide Machines last year.

Caleb Quaye
An unsung hero of '70s British guitar, Quaye worked with Elton John, performed his sleight of hand for Townshend on *Who Came First*'s "Forever's No Time at All," and backed Jagger and McCartney. Quaye now lives quietly as a musical evangelist. When David Letterman asked Clapton what it felt like to be the "best guitarist in the world," E.C. responded, "I'm not! Caleb Quaye is."

Johnny Ramone {The Ramones}
After 20-plus years of slamming barre-chord riffs across the face of a $50 Mosrite Ventures II, the "father of punk guitar" pulled the plug on the Ramones in 1996 rather than grow old ungracefully. But as filming gets under-

way for a Ramones film entitled *Sidewalk Surfin'*, rumor has it that the guitarist may be ready for yet another go-round. One-two-three-four!

Elliott Randall

Randall's guitar solos on Steely Dan's "Reelin' In the Years" and *Fame* (the motion picture) have entered the annals of music history, and his resume is as impressive as any in rock. Randall has also recorded and performed with the Doobie Brothers, the Blues Brothers, Peter Wolf, and Peter Frampton. Today, Randall's in the U.K. finishing up a new recording.

Tom Scholz {Boston}

Boston's notorious perfectionist Tom Scholz has historically had a hard time squeezing songs and albums past his own Quality Control department. At last check, our favorite MIT grad was holed up in his Boston studio with guitarists Gary Pihl and David Sykes working on a new album.

Tommy Shaw and James "JY" Young {Styx}

No band sold more records between 1977 and 1982 than Styx. The guitar tandem of Tommy Shaw and James "JY" Young, 25-year veterans of the band, have always played an important role in Styx's soaring melodic rock. Their 2000 release *Brave New World* coupled with a Styx media resurgence in shows like "South Park," VH1's "Behind the Music," and ABC's "Freaks and Geeks" have catapulted the band back into the spotlight. A boxed set is in the works for next year.

Kevin Shields {My Bloody Valentine}

Kevin Shields' virtual disappearance rates as one of the more disappointing of the '90s. As a guitarist and songwriter for U.K. noise-rockers My Bloody Valentine, Shields established the template for the future of the guitar on 1991's influential *Loveless*. But the band refused to release a follow-up, scrapping several attempts and misfiring on others. Today, Shields contents himself with mixing and producing albums by Primal Scream and Dot Allison, among others.

Louie Shelton

Shelton's jangly guitar work figured in the Monkees' "Last Train to Clarksville" as well as the Jackson 5's "I Want You Back," both chart-toppers. A respected producer as well, the fleet-fingered Shelton is still at it, producing and performing on the recent *Nashville Guitars: A Showcase of Nashville's Hottest Guitar Players* and the new, jazz-based *Urban Culture*.

John Sykes {Whitesnake, Blue Murder}

After making several hard rock guitar classics with Thin Lizzy and Whitesnake, Sykes formed Blue Murder in 1989. The group included Carmine Appice and Tony Franklin, but eventually evolved into Sykes' solo band. He has recently toured with the reunited Thin Lizzy, and has released his fifth solo album in Japan, *Nuclear Cowboy*. (*www.johnsykes.com*)

Dick Taylor {Pretty Things}

The man who refused the job of bassist for the Rolling Stones in 1962 because it was "too boring" spent the remainder of the decade fronting Pretty Things, the critically favored roots-rock unit whose 1967 outing *S.F. Sorrow* became the first-ever rock opera. Taylor and the Pretties re-emerged in early 1999 with a comeback effort entitled *Rage…Before Beauty*.

Mick Taylor {Rolling Stones}

Following his shocking split from the Stones in late 1974, Taylor—whose beautiful blues bending lights up "Can't You Hear Me Knocking"—charted a prog-rock course, worked with Jack Bruce and Carla Bley, and cut tracks for Bob Dylan during the early '80s. Returning to England, Taylor issued a second solo album in 1999, aptly titled *A Stone's Throw*.

Hughie Thomasson {The Outlaws}

Co-founder of Tampa's southern-rock heroes the Outlaws, Fender fiend Thomasson has gone from cranking out Outlaws' jam-classics like "There Goes Another Love Song" and "Green Grass and High Tides" to cranking out "Free Bird" and "Sweet Home Alabama" with Gary Rossington and Rickey Medlocke in Lynyrd Skynyrd.

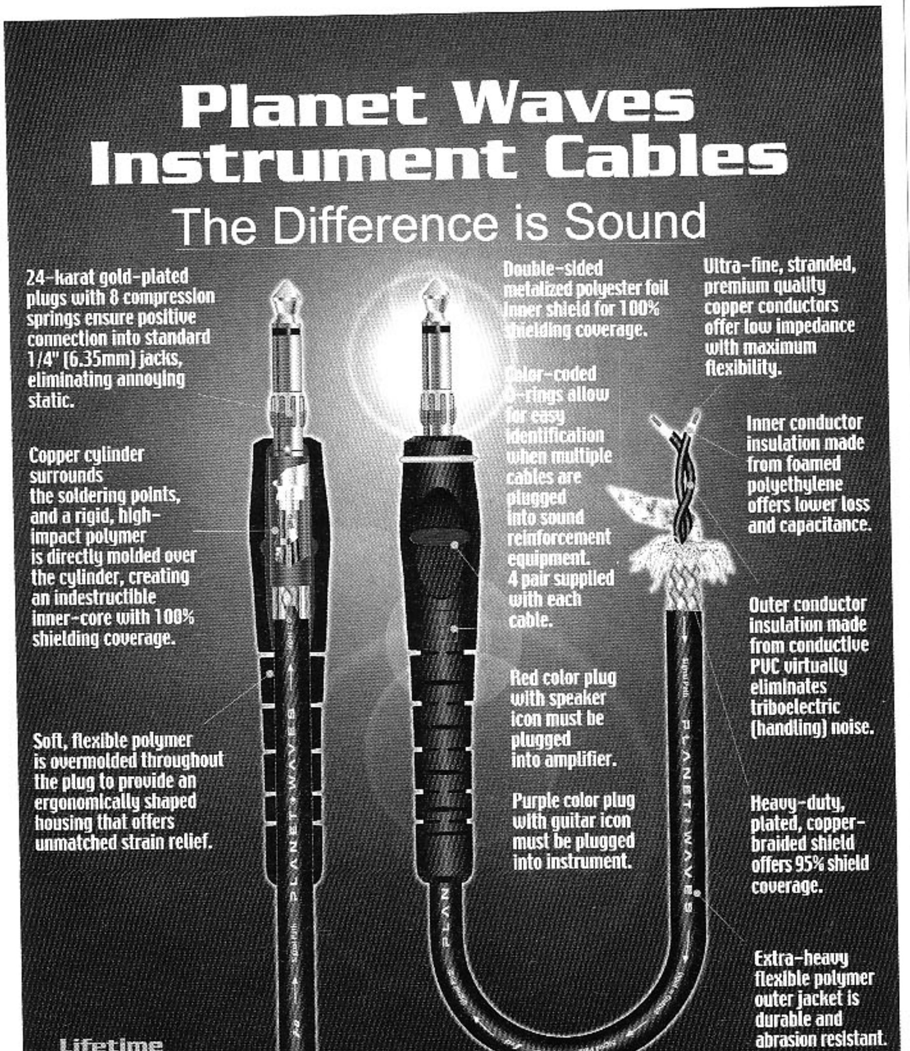
Andy Timmons {Danger Danger}

Andy Timmons first broke in 1989 as a member of Danger Danger ("Naughty Naughty"). In 1993 he began a solo career that's yielded a couple of instrumental albums and a blues album with his group, The Pawn Kings. Timmons also played on 2000's *The Spoken and the Unspoken* with Eric Johnson and Joe Satriani, and has lent a hand to Simon Phillips and Kip Winger. Although his diversity makes him a sought after sideman, Timmons will continue to focus on his own heavy-rock/vocal material this year. (*www.andytimmons.com*)

Dan Toler {Allman Brothers Band}

"Dangerous" Dan Toler recorded three albums with the reunited Allman Brothers Band from 1979–1981, and later teamed up with Greg Allman to release 1987's *I'm No Angel*. Recently, Toler has been playing golf and rehearsing with the Dickey Betts Band, which plans to begin touring. He also finished up a solo album and hopes for an early 2001 release.

CONTINUED ON PAGE 200



 by Michael Mueller

"Irish Washerwoman"

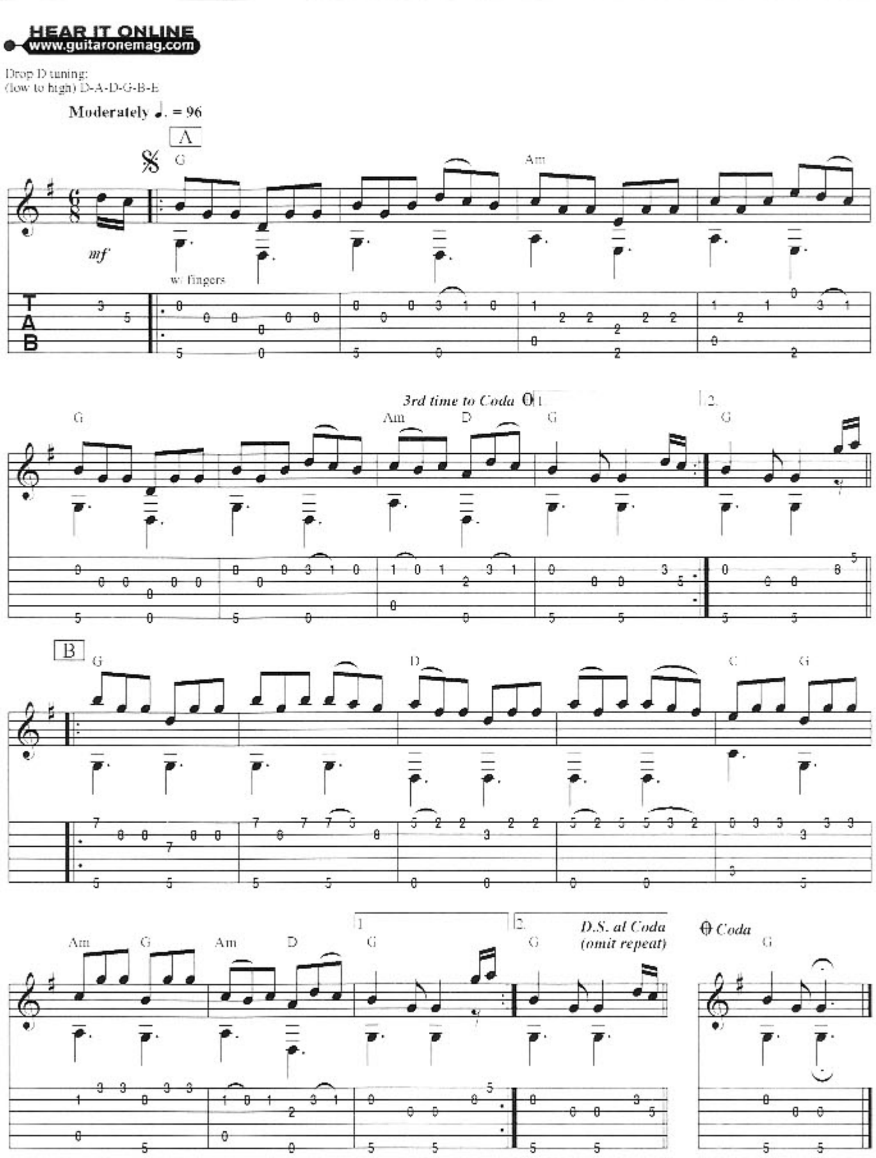
Fingerstyle Arrangement of a Traditional Irish Jig

Céad míle fáilte, all you lads and lassies, to this month's installment of the Café. In celebration of St. Patrick's Day, raise a pint of Guinness, toast your friends, family, and the patron saint of Ireland, and proceed to consummate the holiday with a fine evening of playing, singing, and dancing. To help you with the playing part, here's an arrangement sure to get your mates on their feet.

"Irish Washerwoman" is an Irish jig—a folk dance usually played in 6/8 meter at a lively tempo. The dance itself has a quite humorous history. It contains much stomping and grimacing, and when danced by a woman, it's been said that she represents an angry Irish washerwoman whose husband has been "delayed" at the local pub. When danced by a man, it's been said to symbolize the story of Paddy's Leather Breeches, which shrunk because of a careless Irish washerwoman. If you find the opportunity to attend a Celtic festival or Highland Games in your area, you're sure to see this dance performed.

Let's dig into the arrangement, shall we? To play "Irish Washerwoman," you'll first need to tune your guitar to Drop D tuning (low to high: D–A–D–G–B–E). The meter is 6/8, though it may be easier to think of the song in 2/4 with triplets. This allows you to count the bass notes as "one-two" in each measure, and as a bonus, makes it much easier to practice with a metronome. Since we're on the topic of time, I'd like to briefly address the tempo of the piece. As stated previously, the tempo is "lively." Initially, shoot for a tempo of approximately 96 beats per minute, with a dotted quarter note as the unit of measure. After you master the tune at 96, try taking it up a few notches, as the tune sounds just as good played at a fast tempo.

"Irish Washerwoman" is in a standard Celtic AABB form, though I've taken the liberty of repeating the A section to close the song (like restating the head in a jazz tune) so the form here is AABBA. Otherwise, this arrangement is fairly simple. There are a couple of potential pitfalls, however. Right off the bat in measure 1, you'll notice the open G string is played consecutively on beats 2–3 and 5–6. This same type of pattern occurs throughout the arrangement. When playing two consecutive notes on the same string, use two different fingers to play them. For example on beats 1, 2, and 3 in measure 1, play the open B string with your ring finger, the first G note with your middle finger, and the second G note with your index finger. This is especially helpful as you work to increase the tempo.



Another potential trouble spot is the first two measures of the B section. If you examine the tablature, you'll notice that you can form the open D chord shape at the 7th fret, but the pull-off from B to A in measure 2 and the fretted G note at the 5th fret of the 6th string require you to play that D shape with your middle, ring, and pinky fingers while barring across all six strings at the 5th fret with your index finger. Take your time, and you'll soon pull it off with no problem.

One last note: It's quite common in Irish or Celtic music to put two or three songs together into one arrangement. This practice came about because the songs are simply too short—as soon as folks began getting into the dance, the song was over. To remedy this, bands would combine two or three jigs into one arrangement, thus enabling everyone to have a more enjoyable time. Due to space limitations here, we couldn't do that for you. But if you're interested in finding the music on your own, I typically follow "Irish Washerwoman" with a song called the "Swallowtail Jig." "Irish Washerwoman" (with all repeats) serves as the A section, and "Swallowtail Jig" (with all repeats) serves as the B section. Then it's always fun to revisit the A section to close out the tune. Till next month, *sláinte*!

 by Dave Rubin

Killer Blues Tones

Classic Guitar/Amp Combos of B.B. King, Albert King, and SRV

Electric blues guitarists quickly realized that amplified instruments were not just louder, but that they produced an altogether different sound that could be incorporated into a personal style. Charlie Christian, the jazz legend and electric guitar pioneer who came from the blues, based his revolutionary improvisations on the sound and phrasing of saxophone players. In the 1940s T-Bone Walker, Christian's contemporary, also picked up on the fact that, plugged in, he could compete as a solo voice with horn players. Indeed, his sophisticated rhythm work demonstrated that one person comping on the electric guitar could easily fill the sonic space occupied by an entire horn section.

In 1948, when Muddy Waters and John Lee Hooker recorded the epochal "I Can't Be Satisfied" and "Boogie Chillun," respectively, the "tone" was set for postwar blues and the rock 'n' roll that would follow in the 1950s. Crackling with natural tube-amp distortion, the thrilling sound of these classics would help provide the impetus for B.B. King to explore the expressive possibilities of sustain, thereby influencing virtually every electric guitarist in his wake.

Though he has had many different "Lucilles" in his arms since the late '40s, B.B. has come to be associated most with the thinline, semi-hollow ES-335, -345, and -355 series from Gibson that debuted in 1958. On *Live at the Regal*, his spectacular live set from 1965, he plays a fancy, circa 1963 ES-355 through a pre-CBS Fender Twin. Along with the substantial volume of the vintage tube amp, B.B.'s habit of having both humbucking pickups on (without engaging the Varitone, Vibrola, or stereo capabilities of the 355) and blending them together produces his warm, round tone with a hint of "bite."

Fig. 1

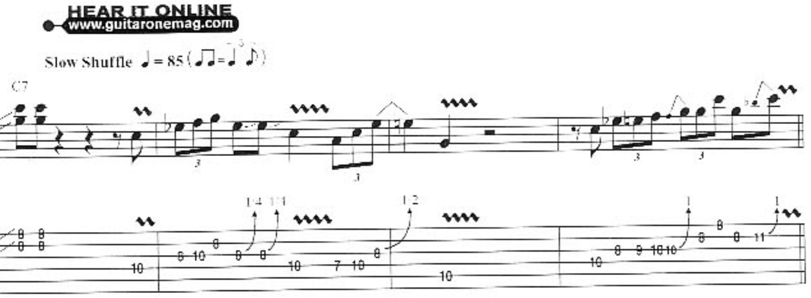


Fig. 2

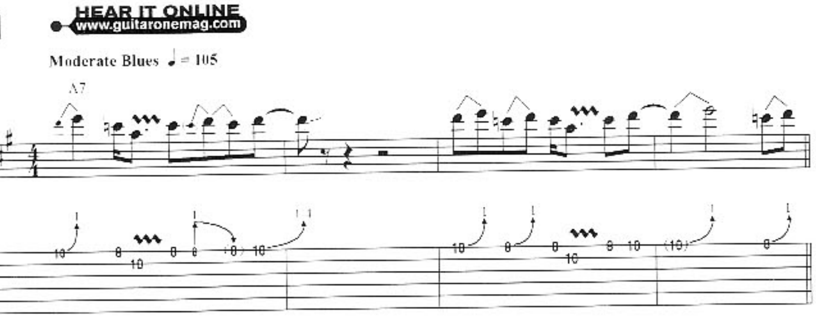


Fig. 3

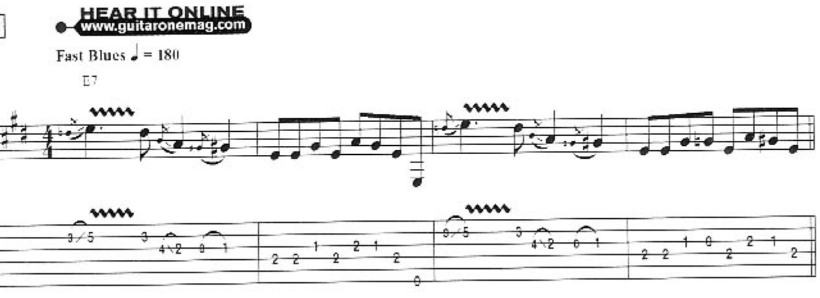


Fig. 1 shows a sample of his playing from this period of his career. Adding in the major 3rd (E) and 6th (A) from the C composite blues scale (a combination of the blues scale and the major pentatonic scale), he also bends the ♭3rd (E♭) up a 1/4 step to the "true blues note" in measure 2 before kicking it up the extra semi-tone to the melodic major 3rd (E), thereby releasing the musical tension.

Albert King was already sporting his signature 1958 Gibson Flying V when he signed with Stax Records in 1966. By the time he cut the epochal *Born Under a Bad Sign* a year later he was achieving a huge sound (to match his physical presence) by playing through a solid-state(!) Acoustic 270 head and cabinet (with a high-frequency horn) that, amazingly, pumped out tons of bass. The high-output PAF humbucking pickups of the V and Albert's use of his thumb added considerable warmth and fatness to the cooler sound of the transistor amp.

Fig. 2 is a tasty example of the "Albert King box" and his slinky bending technique. Though transcribed in standard tuning, be hip that the "Velvet Bulldozer" employed an unorthodox tuning (low to high: C–F–C–F–A–D) along with custom strings gauged .050, .038, .028, and .024 (wound) on the bottom, with super-light .012 and .009 (unwound) strings on top.

Stevie Ray Vaughan was a confirmed Strat-slinger like one of his idols, Jimi Hendrix. His 1959 "Number 1" with the rosewood fingerboard and reversed whammy-bar block was strung with knuckle-busting .013–.056 gauge strings, though he did tune down 1/2 step to ease the Olympic archery tension. Stevie was all over the board with various amps, but did have a passion for pre-CBS Fender Vibroverbs and Ibanez TS-8 and TS-9 Tube Screamers. **Fig. 3** spotlights his vaunted proficiency in the open position of E as found on *Texas Flood* from 1983.

The prevailing wisdom is that one's sound ultimately emanates from the fingers, but finding a guitar/amp combination that speaks to your soul should not be casually dismissed. In addition, be aware that other fine artists like Elmore James, Jimmy Reed, and Hubert Sumlin often played budget Harmony, National, and Silvertone guitars for a rugged, funky tone.

CHOPS SHOP by Tom Kolb

Navigating ii–V–I Progressions

Soloing Tips for Jazz's Most Common Chord Changes

The ii–V–I progression is the heart and soul of jazz, and is for many soloists the focal point of their improvisational endeavors. Truly, the ability to nail ii–V–I progressions is an essential prerequisite to the fine art of soloing over changes. In this month's installment of Chops Shop we'll explore several concepts for navigating ii–V–I progressions in major and minor keys.

In an example that elaborates on the key-center approach (using one scale for a set of changes), **Fig. 1** relies on strong melodic statements drawn from the D Dorian (D–E–F–G–A–B–C), G Mixolydian (G–A–B–C–D–E–F), and C Ionian modes (C–D–E–F–G–A–B). All three modes are derived from the C major scale (C Ionian is the modal name for the C major scale), and each is placed in its "proper" diatonic setting—Dorian over the ii chord, Mixolydian over the V chord, and Ionian over the I chord.

Fig. 2 takes a similar approach in the key of C minor. The D Locrian mode (D–E♭–F–G–A♭–B♭–C) is used to outline the ii chord (Dm7♭5), G Phrygian dominant (G–A♭–B–C–D–E♭–F, 5th mode of the C harmonic minor scale) colors the V chord (G7), and selected notes from C Aeolian (C–D–E♭–F–G–A♭–B♭) nail the i chord (Cm7). G Phrygian dominant is a useful alternative to the G Phrygian mode (G–A♭–B♭–C–D–E♭–F) as its major 3rd degree (B) aligns itself with the 3rd (B) of the G7 chord.

As an alternative to scales, many players enjoy the smooth sound that arpeggiating the chord tones of the changes can produce. The easygoing lines in **Fig. 3** offer an example of this procedure by dropping a Dm7 arpeggio on top of the ii chord (Dm7), a G9 arpeggio on the V chord (G7), and a final resolution to the 3rd (E) of the I chord (Cmaj7). Notice the chromatic passing tone (B♭) connecting the 3rd (B) and the 9th (A) of the G7 chord.

Fig. 4 elaborates on the arpeggio process by making liberal use of chromatic passing tones. The first of these occurs in the first measure with a chromatic climb from the ♭7th (C) to the root (D) of the Dm7 arpeggio. This is followed by a chromatic descent to the ♭3rd (F) of the same arpeggio, a common tone (♭7th) to the following G7 arpeggio. The second and third measures employ lower-neighbor tones (B♭ in the G7 measure; E♭ and F♯ in the Cmaj7 measure) for added color.

The minor ii–V–i progression in **Fig. 5** offers a sizzling example that exploits two popular modes of the melodic minor scale. In the Dm7♭5 measure, the D Locrian ♮2 mode (D–E–F–G–A♭–B♭–C, 6th mode of F melodic minor) is sequenced in an ascending line that segues into a slip-and-slide descent down the G altered scale (G–A♭–B♭–C♭–D♭–E♭–F, 7th mode of A♭ melodic minor), and transitions to a C Aeolian resolution.

Fig. 1 HEAR IT ONLINE www.guitaronemag.com

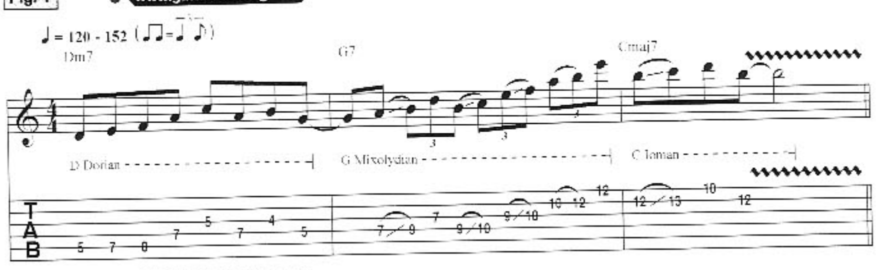


Fig. 2 HEAR IT ONLINE www.guitaronemag.com

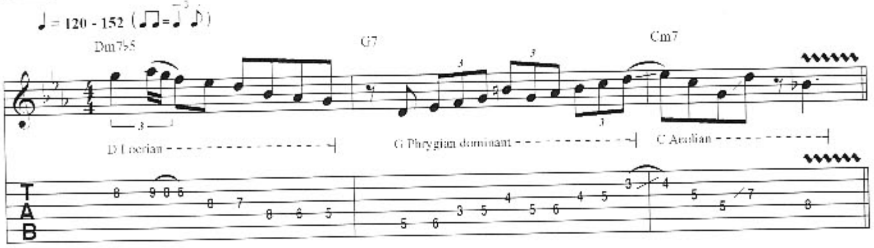


Fig. 3 HEAR IT ONLINE www.guitaronemag.com

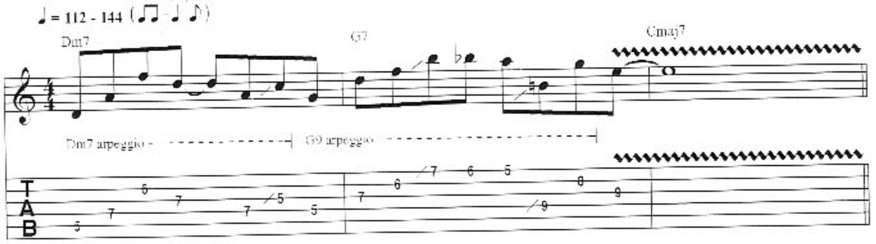


Fig. 4 HEAR IT ONLINE www.guitaronemag.com

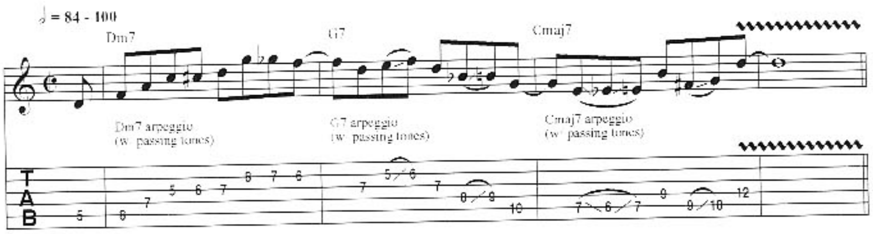
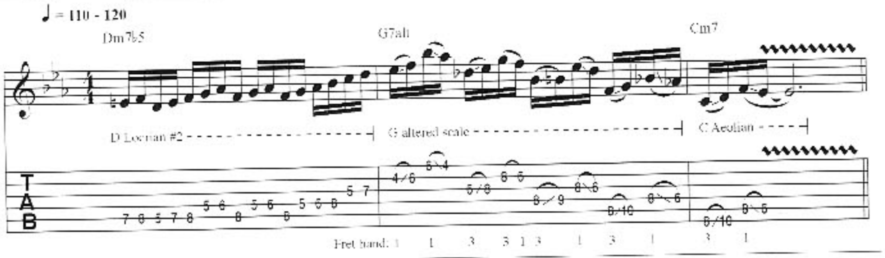


Fig. 5 HEAR IT ONLINE www.guitaronemag.com



Lost & Found

CONTINUED FROM PAGE 192

Erik Turner {Warrant}

Erik Turner teamed up with Joey Allen in the '80s to turn Warrant into a guitar-driven powerhouse, and still plays about 100 shows a year with the time-tested rockers. Warrant's latest release, 1999's *Greatest and Latest*, includes all new recordings of hits from their heyday. Turner has also recently been doing private web design and original artwork.

Tom Verlaine {Television}

While in Television, Tom Verlaine developed a cult following within NYC's alterna-pop punk scene in the mid '70s with co-guitarist Richard Lloyd. Since going his separate way in 1978, Verlaine has established a solo career that now finds him composing scores for silent avant-garde films from the 1920's.

Waddy Wachtel

The jagged rhythms of session ace Waddy Wachtel added an edge to the slick L.A. sounds of Stevie Nicks, Linda Ronstadt, and others during the '70s and '80s. In 1997 the New York–born sideman to the stars helped the Stones' build *Bridges to Babylon*. Recently, Wachtel has rendered his services on new works by Ronstadt and Nicks.

Joe Walsh {James Gang, The Eagles}

The working-class kid from Cleveland broke nationally in 1970 with the James Gang, then jumped into the fast lane with the Eagles six years later. These days Walsh is once again an average Joe with an above-average tour itinerary, whose venerable song bank ("Funk #49," "Walk Away," "Life's Been Good") can still light up a crowd.

Jeff Watson {Night Ranger}

Jeff Watson is most known for his work with Night Ranger during the 1980s, and for originating the eight-finger technique, in which he employs legato to maximize digital output. In 1992, Watson released his solo debut, *Lone Ranger*, and in 1995 formed Mother's Army with Joe Lynn Turner and Carmen Appice. Watson recently reunited with Night Ranger and has been touring with the group once again.

Johnny Winter

Albino blues-legend Johnny Winter first reached the charts in 1969 with his self-titled debut, and joined with Rick Derringer on the gold-selling *Johnny Winter And...Live* in 1971. Winter's still picking away, despite having to cancel the end of his 2000 tour because of an injury incurred after falling in his home. He is currently sorting through material for his next studio album, which he plans to record in March.

Bobby Womack

Premier soulster Womack penned "Lookin' for a Love" (later covered by J. Geils) for the Valentinos back in 1962, then became a stellar session guitarist. His wah-wah mastery can be heard on cuts by Sly Stone, Aretha Franklin, and others. After going solo in the '70s, Womack remained a busy studio hand, and in 1999 issued *Traditions*.

George Young {The Easybeats}

Big brother to siblings Angus and Malcolm Young of AC/DC, Young has earned his place in pop history by writing the TGIF classic "Friday on My Mind" for the Easybeats in 1967. A noted producer (who teamed with Easybeat Harry Vanda in Flash and the Pan), Young drew raves for his primal production of AC/DC's latest, *Stiff Upper Lip*.

AD INDEX

These companies would be very happy to assist you in obtaining more information about their products and services. Please contact them via phone or on-line. For better reponse tell them "I saw it in GuitarOne!"

Advertiser	Page#	E-mail/Web address	Phone Number
GUITARS			
Aria	104	www.ariausa.com	856-663-8900
Brian Moore Guitars	103	www.bmcguitars.com	845-279-4142
BC Rich	36	www.bcrich.com	513-451-5000
Carvin	4, 48	www.carvin.com	800-854-2235
Dean Guitars	45	www.deanguitars.com	727-519-9669
DiPinto Guitars	88	www.dipintoguitars.com	215-923-2353
ESP Guitars	41	www.espguitars.com	800-423-8388
Fender	85	www.fender.com	
Fernandes	91	www.fernandesguitars.com	800-318-8599
Gibson	24-25, 55	www.gibsonguitars.com	800-444-2766
Godin	34	www.lasido.com	514-457-7977
Hoffner	92	www.boosey.com	847-816-2500
Ibanez	31	www.ibanez.com	215-638-8670
Martin Guitars	59	www.martinguitar.com	800-633-2060
Penta System	99	www.pentasystem.com	215-638-8670
PRS Guitars	17	www.prsguitars.com	
AMPLIFIERS			
Crate	6	www.crateamps.com	314-727-4512
Fender	8-9	www.fender.com	
Genz-Benz	191	www.genzbenz.com	800-959-1809
Kustom	61	www.kustom.com	513-451-5000
Marshall	Cover 2, 3	www.marshallamps.com	516-333-9100
MESA/Boogie	66-67	www.mesaboogie.com	707-778-6565
Peavey	43	www.peavey.com	601-483-5365
Randall	86	www.washburn.com	847-949-0444
Tech 21	75	www.tech21nyc.com	212-315-1116
Victoria Amps	88	www.victoriaamp.com	630-369-3527
Vox	70, 71	www.voxamps.co.uk	516-333-9100
STRINGS			
D'Addario	39	www.daddario.com	516-439-3300
Dean Markley	51, 77	www.deanmarkley.com	408-988-2456
Fender	89	www.fender.com	
GHS	57	www.ghsstrings.com	616-968-3351
Gore	62	www.goremusic.com	800-367-5533
EFFECTS DEVICES/SIGNAL PROCESSORS			
Digitech	80-81	www.digitech.com	
Dunlop	87	www.jimdunlop.com	707-745-2722
Electro-Harmonix	94-95	www.sovtek.com	800-633-5477
Guyatone	84	www.guyatone.com	973-835-2100
Morley	33	www.morleypedals.com	847-639-4668
Samson Technology	Cover 4, 13	www.samsontech.com	
PARTS/COMPONENTS/PICKUPS/ACCESSORIES			
Allparts	102	www.allparts.com	281-391-0637
D'Andrea Mfg. Co. Inc.	111	www.dandreapicks.com	800-554-1090
Electro-Harmonix	26	www.sovtek.com	800-633-5477
Fingerweights	79	www.fingerweights.com	877-7-FINGER
George L's	110	www.georgels.com	615-868-6976
Gracie Stands	193	www.graciestands.com	818-883-1307
Graph Tech	193	www.graphtech.bc.ca	800-388-7011
Korg	35	www.korg.com	516-333-9100
Pick-Up the World	44	www.pick-uptheworld.com	800-375-2656
Planet Waves	192	www.planet-waves.com	516-439-3300
Seymour Duncan	18	www.seymourduncan.com	805-964-9610
Snarling Dog	78	www.snarlingdog.com	800-248-4827
Warmoth	88	www.warmoth.com	253-845-0403
RECORDINGS			
E-Magine Music	101	www.emaginemusic.com	212-937-5500
Lion Music	29	www.lionmusic.com	
MICROPHONES/RECORDING/SOUND REINFORCEMENT			
BSS Audio	110	www.bss.co.uk	
Tascam	10	www.tascam.com	323-726-0303
Yorkville Sound	76	www.yorkville.com	716-297-2920
PUBLICATIONS/VIDEO/INSTRUCTION/SOFTWARE			
Clear Perceptions	188-189	www.eartraining.com	515-472-3100
Conservatory of Rec Arts	193	www.cras.org	800-562-6383
Mars Music, Inc.	190	www.marsmusic.com	888-999-6277
Mechanics of Metal	102		
Music Dispatch	181, 199, 201	www.musicdispatch.com	800-637-2852
National Guitar Workshop	197	www.guitarworkshop.com	800-234-6479
P.J. Ballantine	16	www.pjballantine.com	888-310-3342
Recording Workshop	111	www.recordingworkshop.com	800-848-9900
Note Service Music	166-167		800-628-1528
WEBSITES/RETAILERS			
American Musical Supply	93	www.americanmusical.com	800-458-4076
Byte Audio	53	www.byteaudio.com	954-975-9090
Interstate Music	111	www.interstatemusic.com	877-213-2578
Musician's Friend	105	www.musiciansfriend.com	800-776-5173
Shreve	90	www.shreveaudio.com	800-214-9222
Sweetwater Sound	109	www.sweetwatersound.com	219-432-8176
OTHER			
Dragonfly	7	www.dragonflyclothing.com	714-921-8675
Fender	195	www.mrgearhead.net	
GuitarOne Back Issues	177	www.guitaronemag.com	800-637-2852
GuitarOne Classifieds	182-186	www.guitaronemag.com	212-561-3027
GuitarOne Giveaway	187	www.guitaronemag.com	212-561-3000
Infinity	112-113	www.infin1.com	612-826-0033

Adveristing Contacts:
Rory Gordon, 212-561-3027, email: rgordon@cherrylane.com, Fax: 212-251-0840
Jason Perl, 212-561-3026, email: jperl@cherrylane.com, Fax: 212-251-0840
Samantha Williams, 212-561-3016, email: swilliams@cherrylane.com, Fax: 212-251-0840

* This index is provided as a service to our readers. Publisher is not responsible for any omissions or errors.

BY DALE TURNER

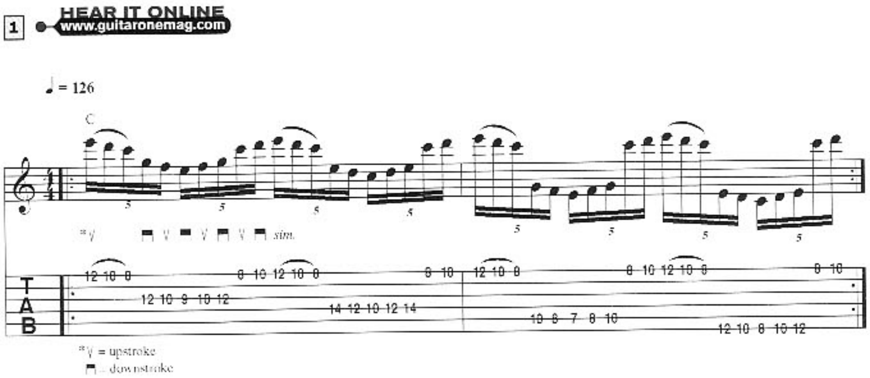
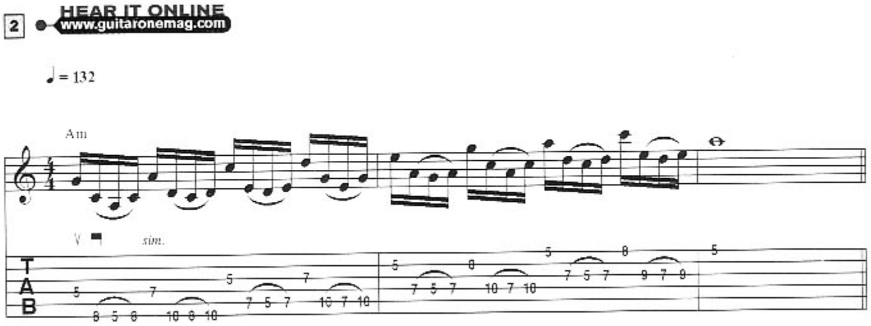
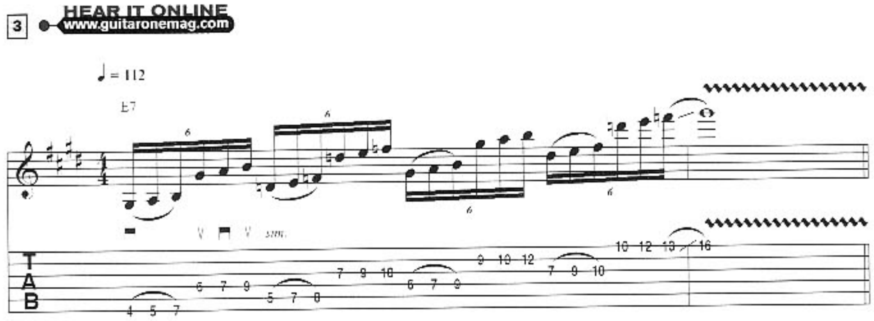
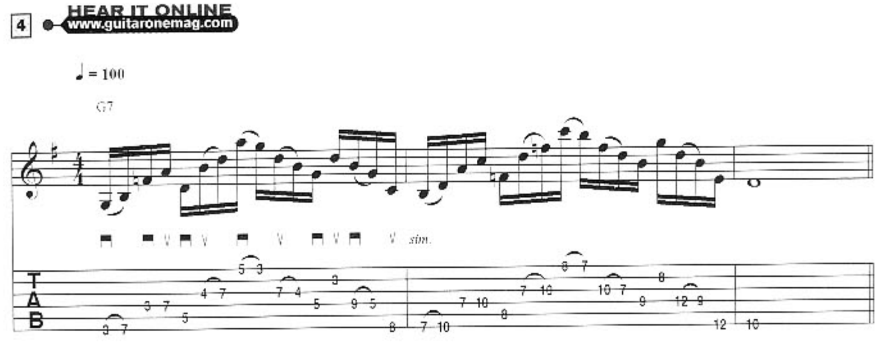
String-Skipping Licks

Four Phrases to Get Your Fingers Flying

Any fretboard pattern that involves playing notes that shift between non-adjacent strings qualifies as a "string-skipping" lick. Gifted players ranging from Paul Gilbert and Shawn Lane to Pat Metheny and John Scofield frequently use string-skipping approaches to interject unpredictable intervallic content to their lines. Strategies may range from simply rearranging the order of strings played in an ascending/descending three-note-per-string scale shape to inventing more unorthodox shapes to complement the style. Let's have a look at some.

1 This first string-skipping lick, rooted roughly in 8th position, demonstrates the dramatic effect that can be achieved by shifting the same digital pattern—a "1–2–4" fingering sequence—over a series of non-adjacent strings. In this example, the opening 10-note motif shared between the 1st and 3rd strings is developed over time by increasing the distance of each string skip—culminating with a skip between the 1st and 6th strings!

2 Basic pentatonic shapes can also be approached in "string-skipping" fashion. In this next example, a four-note A minor pentatonic (A–C–D–E–G) string-skipping motif performed in 5th position is moved diatonically to 7th position, maintaining skips between the 4th and 6th strings. This same approach is then used to access notes on successive string sets—between the 3rd and 5th strings, 2nd and 4th strings, etc.

3 This next lick depicts a familiar six-note pattern, which is typically played in a three-note-per-string manner between adjacent strings, with a string skip inserted between. The string skip makes it possible to restate the same arrangement of pitches in the next higher octave, for a blistering sextuplet burst within the E Phrygian dominant scale (E–F–G♯–A–B–C–D).

4 Designed to draw attention to the colorful extensions that can be applied to a G7 chord, the following spider-like arpeggio passage combines string skipping with fret-hand stretches to frightening effect. The better you're able to visualize the notes of a basic G7 arpeggio (G–B–D–F), the easier it'll be for you to graft this seemingly haphazard note sequence onto the fretboard.